CATALOGUE

OF

Important Autograph Letters and Historical Documents,

THE PROPERTY OF

CHARLES FAIRFAX MURRAY, ESQ.

(DECEASED),

(Sold by order of the Executors),

COMPRISING:

A very fine Collection of Letters and Manuscripts of Celebrated Artists,

including William Blake, Michelangelo Buonarroti, Sir Edward Burne-Jones, Bart., Paolo Caliari (Paul Veronese), Benvenuto Cellini, John Constable, Albert Dürer, Fiorenzo di Lorenzo, Thomas Gainsborough, Thomas Girtin, Benedetto da Majano, Michelozzo Michelozzi, George Morland, Nicolas Poussin, Jacopo della Quercia, Sir Joshua Reynolds, George Romney, Peter Paul Rubens, Luca Signorelli, Tiziano Vecelli (Titian), J. M. W. Turner, & Leonardo da Vinci;

A Document relating to the Battle of Poitiers, 1356, and others of Historical Interest,

from Anne of Denmark, Cæsar and Lucretia Borgia, Charles I, Charles V, G. J. Danton, Francis I, George III, Henri IV, Isabella of Castile, Lorenzo de' Medici, and William III;

Letters and Manuscripts of Great Literary Interest,

by Charles Baudelaire, Marguerite d'Angoulême, William Morris, Samuel Richardson, J. J. Rousseau, John Ruskin, A. C. Swinburne, and F. M. A. de Voltaire;

Letters of Composers and Musicians,

including L. van Beethoven, F. F. Chopin, F. J. Haydn, N. Paganini, R. Schumann, Giovanni Spataro (1533), and G. Verdi;

WITH

ANOTHER PROPERTY,

Consisting of an Important Series of Documents

Relating to MARY, QUEEN OF SCOTS.

WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

SOTHEBY, WILKINSON & HODGE

(Sir MONTAGUE BARLOW, K.B.E., LL.D., M.P., G. D. HOBSON, M.A., and Major F. W. WARRE, O.B.E., M.C.),

Auctioneers of Literary Property and Works illustrative of the Fine Arts,

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. 1.,

THURSDAY, FEB. 5TH, 1920, AND FOLLOWING DAY,

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior. Catalogues may be had.

RIDDLE, SMITH & DUFFUS, Forest Hill, S.E. 23; and College Hill Chambers, E.C. 4.

CONDITIONS OF SALE.

I. The highest bidder to be the buyer ; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.

II. No person to advance less than 1*s.* ; above five pounds 2*s.* 6*d.*, and so on in proportion.

III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money ; in default of which the lot or lots purchased will be immediately put up again and re-sold.

V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale ; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.

VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

SOTHEBY, WILKINSON & HODGE,
34 *and* 35, *New Bond Street, London, W.* (1).

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CATALOGUE

OF

Important Autograph Letters

AND

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FIRST DAY'S SALE.

A. L. s.=autograph letter signed, one entirely in the handwriting of the signer.
L. s.=letter signed, the signature only in the handwriting of the sender.
A. D. s. } =as above, reading document for letter.
Doc. s. }

A very fine Collection of Autograph Letters and Manuscripts of Celebrated Artists.

The whole of this collection, comprised in lots 1 to 163 will first be offered in one lot, but if the reserve price be not realized, each lot will immediately be sold separately as catalogued.

LOT

1 ALBANI (Francesco) 1578–1660, Painter. Pupil of Carracci. 4 A. L. s. covering 5 pp. folio, 1651 and 1659. An interesting series of letters from this artist, styled the "Anacreon of Painting" (4)

2 ALBANI (Francesco) 1578–1660, nine A. L. s. 12 pp. folio, 1658–9 (9)

*** An important series to Girolamo Bonini, called L'Anconitana, Albani's favourite pupil.

3 ALBERTI (Leon Battista) Florentine Architect, 1404–1472, A. L. s., 1p. 4to, *Rome*, relating to some of his work, with a small drawing in the text of a piece of ornamentation

Lots 1–163 Sold en bloc
£2000. 0. 0

4 ALIOTTI (Gio. Battista, L'Argento) Celebrated Architect, A. D. s. 1 p. 8vo, and A. L. s. 2 pp. folio (1595–1612) (2)

5 ALLORI (Cristofano, Bronzino) 1577–1621, Portrait Painter, A. L. s. 1 p. folio, *Florence, April 30th,* 1598. An interesting letter mentioning some of his commissions

6 AMMANATI (Bartolommeo) 1511–1592, Florentine Architect and builder of the Ponte della Trinita, Florence, A. L. s. ½ p. folio, *Florence, August 27th,* 1569, concerning a bridge; and another A. L. s. ¼ p. folio, *July 2nd,* 1574 (2)

7 ARETINO (Pietro) Italian Satirist, termed the "Scourge of Princes," A. L. s. ¾ p. folio, *Venice, July 23rd,* 1545

8 BANDINELLI (Baccio) 1488–1560, Florentine Sculptor, A. L.s. ½ p. folio, *December 21st,* 1558

9 BARBIERI (Giovanni Francesco) called Guercino, squint-eyed; his masterpiece is the celebrated picture of "St. Petronella" at Rome; he died at Bologna in 1666, A. L. s. ½ p. 4to, *November 19th,* 1648, and portrait

10 BAROCCI DA VIGNOLA (Giacomo) 1507–1573, Famous Italian Architect who succeeded Michelangelo as architect of St. Peter's. He published his "Regola delle cinque ordini d'Architettura" in 1563, A. L. s. ½ p. folio, *13th October,* 1564, and portrait

11 BARRET (George) Landscape Painter, A. L. s. 1¾ pp. folio, 1775, mentioning his work—COX (David) Landscape Painter, A. L. s. 4½ pp. 8vo, 1850, in which he refers to his son's work at the Water Colour Exhibition—COX (David, the Younger), A. L. s. 3¼ pp. 8vo, 1859, in which he describes the death of his father—HODGES (William) Landscape Painter, A. L. s. 3 pp. 4to, 1791—STARK (James) Landscape Painter, A. L. s. 2½ pp. 4to, 1820—WARD (James) Animal Painter and Engraver, A. L. s. 2 pp. 4to, 1826 (6)

12 BARTOLOZZI (Francesco) Celebrated Engraver, 1725–1815, four A. L. s. 8 pp. 4to, 1784–7 (in Italian). An interesting series, in one of which he mentions the work of Albert Durer (4)

13 BERNINI (Pietro) born 1562, Sculptor, the Father of Lorenzo Bernini; the Carita in the church of Monte di Pieta, and SS. Peter and Paul in the Brancacci Chapel are regarded as his chief works, A. L. s. 1 p. 4to, *April 3rd,* 1642

14 BERRETTINI (Pietro, Pietro da Cortona) Celebrated for his work of the ceiling of the grand saloon in the Palazzo Barberini, two A. L. s. 2¼ pp. 4to, 1645, with portrait of the artist by Thomas Worlidge, 1757 (2)

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https://archive.org/details/catalogueofimpor00soth_33

Twenty Guineas One I have Finished It contains 100 Plates but it is not Likely that I Shall get a Customer for it

As you wish me to Send you a list with the Prices of these Things they are as follows

	£	s	d
America	6	6	0
Europe	6	6	0
Visions &c	5	5	0
Thel	3	3	0
Songs of Inn. & Exp.	10	10	0
Urizen	6	6	0

The Little Card I will do as soon as Possible but Now you Consider that I have been reduced to a Skeleton from which I am Slowly recovering you will I hope have Patience with me

Flaxman is Gone & we must All soon follow every one to His Own Eternal House leaving the Delusive Goddess Nature & her Laws to get into Freedom from all Laws of Moral Virtue into The Mind in which every one is King & Priest in his own House God send it so on Earth as it is in Heaven

I am Dear Sir Yours Affectionately

William Blake

12 April 1827

No 3 Fountain Court Strand

15 BERRETTINI (Pietro, Pietro da Cortona) A. L. s. ½ p. 4to, *9th September*, 1656—METTELLI (Augustin) Painter, 1609–1660, A. L. s. 1 p. 8vo, 1658 (2)

16 BEWICK (Thomas) Wood Engraver, A. L. s. 2¼ pp. 4to, *Newcastle, 28th April*, 1815. A long letter giving some details of his early life and of his family—GREEN (Valentine) Mezzotint Engraver, A. L. s. 1 p. 8vo, 1806 (2)

17 BIANCO (Bartolommeo) 1604–1656, Architect, Engineer and Painter, A. L. s. 1 p. folio, 1641

18 BLAKE (William) 1757–1827, A. L. s. 2¼ pp. sm. 4to, *2nd July*, 1800, to Cumberland congratulating him on his plan for a National Gallery

I am still employed in making designs and little pictures with now and then an engraving and find that in future to live will not be so difficult as it has been. It is very extraordinary that London in so few years from a City of mere Necessaries or at least a commerce of the lowest order of luxuries should have become a City of Elegance. . . . There are now I believe as many booksellers as there are butchers—etc.

19 BLAKE (William) 1757–1827, A. L. s. 2 pp. sm. 4to, *September 21*, 1800, to Flaxman, and an engraving of his cottage

Dear Sculptor of Eternity, We are safe arrived at our Cottage which is more beautiful than I thought it and more convenient . . . voices of Celestial inhabitants are more distinctly heard and their forms more distinctly seen and my Cottage is also a shadow of their houses . . . In my brain are studies and chambers filled with books and pictures of old which I wrote and painted in ages of Eternity, before my mortal life and those works are the delight and study of archangels—etc.

20 BLAKE (William) 1757–1827, Painter, Engraver and Poet, A. L. s. 2½ pp. 4to, *16th March*, 1804, to William Hayley, the poet, in which he refers to the proofs of the monumental plates he has sent him. "Owing to my determination of sending you proofs I have not been able to consult Mr. Flaxman about the designs of Mr. Romney which are at Saunder's."

21 BLAKE (William) 1757–1827, A. L. s. 1¾ pp. 4to, *April 12th*, 1827, written four months before his death to George Cumberland, with the card Blake engraved for him. At the end of the letter is a note in Cumberland's hand, "My little message card was the last thing he executed (*a specimen of this card accompanies the letter*) . . . The widow charged me 3.3 for it and £3.3 for the job." He also mentions the cause of Blake's death and his burial. A VERY FINE LETTER

I have been very near the Gates of Death and have returned very weak and an Old Man feeble and tottering, but not in Spirit and Life not in the Real Man, The Imagination which liveth for ever. In that I am stronger and stronger as this Foolish Body decays—etc.

[*See* ILLUSTRATION]

22 BLONDEL (Francois) Architect, A. D. s. 1 p. folio, 1631—Four leaves 8vo, apparently from the account book of an architect, etc., giving details of work done and amounts due, one with a carefully drawn diagram and scale (torn), dated 1481–8 (5)

23 BOLOGNA (Giovanni da) 1524–1608, Florentine Painter and Architect, two A. L. s. covering 1¼ pp. folio, *February 28th*, 1583; and a Doc. s. 1 p. 8vo, *February*, 1586, relating to his work, and engraved portrait (3)

24 BUONARROTI (Michelangelo) "The Supreme Master of Italian Art," 1475–1564. The Specifications for the tomb of Pope Julius II, A. D. s. 1 p. folio [*circa* 1505]

*** AN IMPORTANT DOCUMENT OF GREAT INTEREST. Michelangelo had to abandon his work in the Palazzo Vecchio, Florence, in order to begin his work for "his Medusa" as he called him, Julius II. The great statue of Moses which forms the principal ornament of the tomb, is one of the artist's grandest conceptions.

[*See* ILLUSTRATION]

25 BUONARROTI (Michelangelo) An A. L. s. 2 pp. folio, *February 27th*, 1531, from Antonio Mini, his pupil, who was an historical and portrait painter. Mini went to France where he died. The above letter is written from Lyons. *A small portion of the first page is slightly damaged by acids in the ink.*

26 BUONARROTI (Michelangelo) A. D. s. ¼ p. 8vo, *September 12th*, 1533 (*see Milanesi "Lettere di M. A."* 1875, *p.* 604)

Ricordo come oggi a di dodici di Settembre ho dato a Urbino che sta meco, per conto di suo salario, grossoni quaranta: addi 12 di Settembre 1533.

27 BUONARROTI (Michelangelo) A. D. s. 1 p. folio, *January 1st*, 1554. *Published in Milanesi's "Lettere di Michael Angelo," Florence* 1875, *p.* 606

Sia nota come oggi questo di primo di gennaio 1554 io Michelagniolo buonarroti o tolto in casa per maritarla una figliuola di Michele pizzicardo dal Macello de Corvi, la quale a nome Vincenzia, con questo condizione; che in capo di quattro anni, facendo buon portamenti pi l'anima e pel corpo, io sia tenuto a dargli di dota scudi cinquanta d'oro in oro; e cosi prometto quando la dota detta io vegga gli sia sodata in buona sicurta; e per fede di cio, io Michelagniolo o factor questa di mia propria mano

MICHELAGNIOLO BUONARROTI,
Roma.

28 [BUONARROTI (Michelangelo)] Various letters and documents relating to him, including an A. L. s. 1½ pp. folio, *February 8th*, 1597, signed by Ludovico Buonarroti, and a Document, ½ p. 8vo, *March 4th*, 1586, apparently written for him (7)

Sia noto a qualunche persona Comme michelagniolo .schultore Fiorentino e ogio a fare la sepultura dipapa iulio di marmo .ida elchardinale de agnetesis .e da laltra rio equali sono restati dopo lamorte sua seguitori dierle opa .p sedici migliaia diducati doro dicamera e cinquecento pur simili .e la chomposicione della decta sepultura a essere i questa forma cio.e: unquadro ch sie de da tre facce .e laquarta faccia sapicha almuro e nosi puo vedere/ la faccia dinazi cio.e: la testa di questo quadro a essere .p largeza palmi sietti e alto quactordici e laltre dua facce ch riamo verso el muro dove sapicha ildecto quadro anno a essere palmi trenta cinque luge e altr pur quactordici .e in ognuna di queste tre faccie na dua tabernacoli equali posano isuruno ibasamento ch ricegnie acterno ildecto quadro e chi loro adornamenti di pilastri darchitrave fregio e chornicione chome se visto p un modello picholo dilegnio .ognuno de decti sei tabernacoli na dua figure .maggiore Circha in palmo de la natural ch sono dodici figure .e nazi a ogni pilastro di quegli ch mectono in mezo e tabernacoli na una figura di simile grandeza ch sono dodici pilastri vegono a essere dodici figure .e i sul piano di sopra de lspra decto quadro viene un chassone Co quatro piedi Comme sie de pe lmodello in sul quale a essere ildecto papa iulio .e da chapo a essere mezo di dua figure che tegono sospeso .e da pie mezo di dua lave ch vegono a essere cinque figure insul chassone cucte accicque maggiore ch la natural quasi p dua volte e la natural .i torno al decto cassone viene sei dadi i su equali viene sei figure di simile grandeza cucte a sedere .poi i su questo medesimo piano dove sono queste sei figure sopra quella faccia della sepultura ch sapicha almuro .nasce una chapelletta laquale na altra Circha trenta Cinque palmi nella quale na cinque figure .maggiore ch cucta .lavere p essere .piu lontane dallochio anchora Cinque storie .o di marmo .o di brozo Chome piacera a sopra decti seguitori in ciascuna faccia della decta sepultura fra lun tabernacholo e laltro Comme nelmodello sie de .e la decta sepultura .mo brigo a dar finita cucta amue spese Colso pradetto pagamento .facce do molo .i quel modo ch pel Contracto a parira i sette anni .e mi chado finito i sette anni qualch parte della decta sepultura ch nosia finita mi debba esser dato da so pra decti seguitori tanto tempo quanto sia possibile a fare quello ch re stassi no posse do fare altra Cosa

Benuenuto Cellini de 20 d maggio 1548. 5mo

Illmo & ecc. S. Duca & mio mio padrone

Jeri mi venne a trouare i due stimatori delmio lotto & mi dissono auere auto una grida da quelli otto uuomj prausa dun certo rubino fungho che fu stimato 25 ū il rubino si è rubino & aspettando il comperatore si fu detto gli il giusto prezo o stimādassi a minūta o a soma dove tal sorte di rubini sotto li anno il loro esito e mi anno pregato che io ne scriuessi a V. Ecc.ta. acciò che pa.ri nolle fussi fatto qualche mala i presidenone dubbio che seguello stimatore che era pla parte mia auessi potuto stimare il giovello & la croce & il suo douere che fussino stati di più giusta mente ducento scudi la cosa saria ita meglio. ma quello stimatore che dette ghiotto i buoi adosso da quel primo scarpiccivello non volse mai uenire alle cose del douere. e però siamo forzati laudare un poco più rasente il prezo alle cose piccole. sì di il rubino come sia cosa vendita & auanne di questo prezo

Illmo & ecc.mo mio patrone è anche p questa altra occasione, uo ghio ricordare a V. E. cha. si come la mia femminā, è coperta di terra, e, si come del maschio o finito la mia. & come, o, ricotto, la mia fornace cotta & loro inordine che innanzi che esca lo autunno douere girare le due figure grande ora i quindici giorni uorrei girare la femmina. & io, fatto fare alla manghona cento braccia di banda sottile p armarla qual banda di poi seruiranno ancora almastio & auere altre figure & per armare la fornacetta bisogna 30. braccia di banda grossa che dipoi seruirà 50. anni bonissima. sibisogna 20. libre di filo di ferro p armare la mia & lo mastio & ancora una catasta di legne che una catasta sene logorr a riscaldare la fornacie & 8 cento some di carboni & mille mattoni p fare i fornelletti p cuocere queste forme: sisaria di necessità douere queste cose, ora, si p dare la femmina che potria ēsser fra 15. giorni & poi ogni giorno adesso mi porta un mese prego V. Ecc.ta che si contenti che queste cose mi sieno date & mi saria molto più caro queste tal cose che i danari desse questo mi mouue a dire poi che io sentj uno di questi giorni che alcuno ministro di V. Ecc.ta la uolea mostro un conto sicome io dueuo auere di più che

Benuenuto Cellini

29 BURNE-JONES (Sir Edward) An album containing 97 A. L. s., *drawings, etc.*, including 7 letters from William Morris, etc. *sm. folio*

*** An interesting collection ; most of the letters have small pen-and-ink sketches. The series include a letter to Burne-Jones from Robert Browning and a letter to Dante Gabriel Rossetti, with a small drawing at the end, signed Ned.

30 CALIARI (Paolo, Paolo Veronese) 1528–1588, A. L. s. 1¼ pp. folio, 1577, to Signor Marcantonio Gandini relative to house property

31 CALIARI (Paolo, Paolo Veronese) 1528–1588, A. L. s. 1 p. folio, *April 7th*, 1578, to Signor Marcantonio Gandini

32 CAMPI (Bernardino) Painter, 1522–1592, A. L. s. 2 pp. folio, *April 25th*, 1589—BOSCHI (Fabrizio) Painter, 1570–1642, A. D. s. 1 p. 4to, 1616, being a receipt for money due to him for work (2)

33 CANOVA (Antonio) Celebrated Sculptor, 1757–1822, six A. L. s. covering 9 pp. sm. folio, 1780–1817, and others relating to the same from Antonio d'Este (12)

34 CARPI (Girolamo da) 1501–1556, Pupil of Benvenuto Garofolo. Painted many pictures for the churches at Ferrara and Bologna, A. D. s. 1 p. folio, with 2 small sketches

35 CARRACCI (Ludovico) *Bologna*, 1555–1619, A. L. s. 1 p. folio, *August 20th*, 1610, to don Ferante Carlo Cremona. He was the real founder of the Eclectic School and the Master of Albani, Guido Reni, etc., with engraved portrait (2)

36 CELLINI (Benvenuto) 1500–1571, Sculptor, A. L. s. 2½ pp. folio, *May 20th*, 1548, written to Cosimo, Duke of Florence. A LONG AND IMPORTANT LETTER describing his negotiations with regard to the purchase of a ruby and other interesting details about his work, including the amount of bronze required and specifications for the work on which he was engaged at the time (? the famous Perseus)

[*See* ILLUSTRATION]

37 CHANTRY (F., Sir) two A. L. 1 p. 8vo, 1839—WARD (W.) Engraver, two A. L. s. 2 pp. 4to, 1828 and 1837—RICHARDS (J. I.) Landscape Painter, A. L. s. 1 p. 4to, *August 26th*, 1802 (5)

38 CHIMENTI (Jacopo, Jacopo da Empoli) A disciple of Tomaso Manzuoli da San Friano. One of his best pictures is his " St. Ives " in the Uffizi at Florence. He died in 1640. A. L. s. 1¾ pp. folio, *9th September*, 1602

39 CIGNANI (Carlo) 1628–1719, a distinguished Painter of the Lombard School and disciple of Francesco Albani; he was employed by the Cardinal Farnese at Bologna; some of his pictures are to be found at Hampton Court. Two A. L. s. 2½ pp. 4to—DOMINI (Girolamo) Pupil of Cignani, A. L. s. ½ p. folio, *Bologna*, 1742 (3)

40 CIRCIGNANO (Niccolo, Dalle Pomarance) 1519–1590, Painter, A. L. s. ¾ p. folio, 1582—RONCALLI (Cristoforo), Dalle Pomarance, Pupil of Circignano, 1552–1626, A. L. s. 1 p. folio, 1608—STRADA (Jacopo) Milanese Draughtsman, A. L. s. ½ p. folio, n. d. (3)

41 CONSTABLE (John) 1776–1837, one of the greatest English Landscape Painters, A. L. s. 3 pp. 4to, *December* 22, 1796, to J. T. Smith, the engraver and writer, asking him to send Gesner's Essay on Landscape and Bartolozzi's drawing book. Describes how he saw "a sublime landscape" by Salv. Rosa and two by G. Poussin, at Ipswich. At the end of the letter is an ink sketch of a cottage, etc., "to fill up with" (1)

42 CONSTABLE (John) 1776–1837, three A. L. s. 9 pp. 4to, 1819 and 1823, to Mr. Archdeacon Fisher. Three interesting letters describing the work he is doing; his difficulties and troubles, etc., and two small humorous sketches (3)

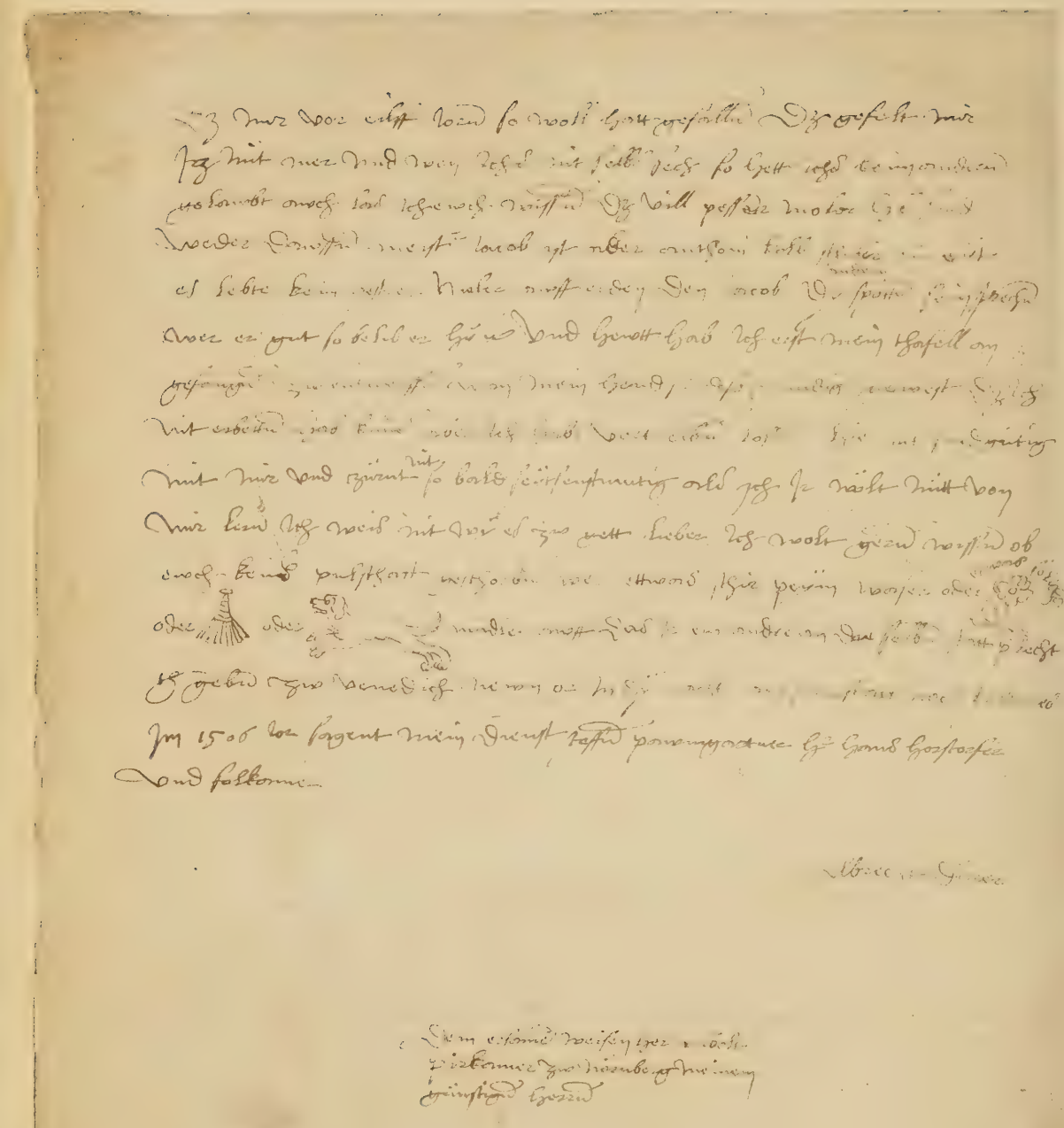
43 CONSTABLE (John) 1776–1837, three A. L. s. 4¾ pp. 4to, and 4 pp. 8vo, 1829–1834, in which he gives the history of his picture "A Dell in Helmingham Park" which he painted in 1826. "This Picture is one of my favorite subjects and I certainly consider it one of my happiest efforts" (3)

44 CONSTABLE (John) 1776–1837, three A. L. s. 1 p. 4to, 1779, and 2 pp. 8vo, n. d. In one written at Ipswich he says "It's a most delightful country for a landscape painter; I fancy I see Gainsborough in every hedge and hollow tree" (3)

45 CONSTABLE (John) 1776–1837, four A. L. s. 8½ pp. 4to, and 3 pp. 8vo, addressed to his sister and others, chiefly relating to family affairs and to pictures he is painting, "I am hard and fast on my 'Waterloo' which shall be done for the next exhibition" (4)

46 COPLEY (John Singleton) Portrait Painter, A. L. s. 1 p. 8vo 1796, asking for "six proofs of Major Pierson's death," etc.—BOURGEOIS (F.) A. L. s. 1 p. 8vo, n. d. (2)

47 COPLEY (John Singleton) Portrait and Historical Painter, A. L. s. 1¾ pp. 4to, to the Earl of Buchan informing him that "Mr. Bartolozzi will finish that arduous work, the plate of Lord Chatham, to-morrow"



LOT 58.

48 Cosway (Maria Cecilia Louisa) Miniature Painter, 1759–1838, two A. L. s. 4 pp. 4to, 1818 (one partly in Italian)—Humphrey (Ozias) Miniature Painter, A. L. s. 2 pp. 4to, *June 15th*, 1806—Hone (Horace), 1755–1825, Miniature Painter, A. L. s. 1 p. 4to, *May 25th*, 1824—Gerbier (Sir Balthasar) Miniature Painter, A. L. s. 1 p. 8vo, n. d. (5)

49 Cotman (John Sell) four A. L. s. 4¾ pp. 4to; and one A. L. s. 1½ pp. 8vo—Cotman (Miles Edmund), three A. L. s. 4 pp. 4to—Cotman (Henry) A. L. s. 1½ pp. 4to (9)

50 Courtois (Jacques, Giacomo Cortesi) 1621–1676, Painter, A. L. s. ¾ p. 4to, 1662—Vanvitelli (Luigi) Architect, son of Gaspare Vanvitelli, A. L. s. ¾ p. 4to, 1749, etc. (4)

51 Dandini (Pietro) 1646–1712, A. L. s. 2 pp. folio, *Florence, March* 1670—Vanni (Cavaliere Francesco) 1565–1609, Painter of the "Simon Magus" at St. Peter's, A. L. s. 1 p. 4to, *March 13th*, 1607 (2)

52 Dei Conti (Bernardino) 1450–1525, Born at Pavia. He was a follower of Zenale; two of his paintings are preserved, one at Bergamo (signed) and one at Berlin (dated 1499), A. L. s. ¼ p. 4to, *May 23rd*, 1495

53 Del Barbieri (Domenico, Domenico Fiorentino) Painter, Sculptor and Engraver, and pupil of Rosso. An important series of letters addressed to the Gonzaga family. Seven A. L. s. 11 pp. folio, 1541–2 (7)

54 Del Conte (Jacopo) 1510–1598, A Florentine Painter brought up in the School of Andrea del Sarto. He painted a portrait of Michelangelo, A. D. s. ¾ p. 8vo, *May* 1547

55 Del Mazo Martinez (Juan Bautista) 1610–1687. He was educated in the School of Velazquez, whose daughter he married. A. L. s. 1½ pp. folio, *August* 1642

56 Donatello. Doc. 1 p. 8vo, *June 19th*, 1434, bearing a recommendation of some of his work and signed, Matteo degli Orghani

57 Dupont (Gainsborough) Nephew and Pupil of Thomas Gainsborough, A. L. s. 1¼ pp. 4to, 1795, to his sister relating how he has received an order from the King for two portraits; A. D. s. giving details of the royal portraits and the prices paid for them; an indenture, 1772, witnessing the apprenticing of Gainsborough Dupont to T. Gainsborough, and signed by both parties (4)

58 Durer (Albrecht) Born at Nuremberg, May 21st, 1471, died there April 6th, 1528, Painter and Engraver, A. L. s. 1¾ pp. folio, *Venice* 1506, to Willibald Pirkheymer, *bound in dark*

LOT 58—*continued.*

crimson morocco gilt, inside dentelles and silk and papers, by Gruel. EXCESSIVELY RARE

*** A SUPERB LETTER. Pirkheimer was a celebrated German scholar and author of "Apologia seu Laus Podagrae," 1522, etc. The text is illustrated by three small pen and ink sketches

[*See* ILLUSTRATION]

59 EASTLAKE (C.) A. L. s. 3½ pp. 4to, *March 20th,* 1823, to Sir Thomas Lawrence—STOTHARD (Thos.) A. L. s. 1 p. 4to, *December 31st,* 1807—CHAMBERS (Sir W.) A. L. s. 1 p. folio, *January 11th,* 1791—SHEE (Sir Martin Archer) A. L. s. 1 p. 4to, *February 8th,* 1810—MURPHY (D.) A. L. s. 1 p. folio, *April 14th,* 1806 (5)

60 FARINGTON (Joseph) A. L. s. 1 p. 8vo, 1808—ALLAN (William) A. L. s. 2½ pp. 4to, *11th October,* 1847—DAMER (Hon. Mrs.) A. L. s. 1¾ pp. 4to, 1802—STRANGE (Isabella) 1 p. 8vo, *July* 1796, and four small pencil sketches on 3 pp.—MORLAND (Henry) A. D. s. 1 p. 8vo, *April 24th,* 1795, being a receipt of Osias Humphrys for four pounds four shillings (5)

61 FERRUCCI (Andrea) 1465–1526, Sculptor, A. D. s. 1 p. 4to, *20th December* 1615, and others (4)

62 FIELDING (Anthony Vandyke Copley) Water Colour Painter, two A. L. s. 3 pp. 4to, and one A. L. s. 4 pp. 8vo—CROME (John) Founder of "The Norwich Society of Artists," A. L. s. 1½ pp. 4to, *July 3rd,* 1814—PROUT (Samuel) Water Colour Painter, A. L. s. 3 pp. 4to—HEAPHY (Thomas) Water Colour Painter, A. L. s. 2 pp. 8vo, n. d. (6)

63 FIORENZO DI LORENZO (*circa* 1500) Painter of the double altar-piece in the church of Santa Maria Nuova, now belonging to the Servites, in Perugia, in 1472. A. D. s. 1 p. 4 lines, 8vo, *March 18th,* 1487

64 FLAXMAN (John, R.A.) Sculptor, 1755–1826, A. L. s. 1 p. 8vo, 1818, and a Doc. 2 pp. 4to, on sculpture—BANKS (Thomas, R.A.) Sculptor, 1735–1805, A. L. s. ¼ p. 4to, 1798 (3)

65 FONTANA (Giovanni) Architect, A. L. s. 1 p. folio; A. D. s. ¾ p. folio, 1582, referring to his work—SCAMOSSI (Vincenzo) Architect, 1552–1616, A. L. s. ½ p. folio, *27th August,* 1588; and another referring to the same (4)

66 FONTANA (Girolamo) Architect, A. L. s. ¾ p. folio, *October 5th,* 1702—RICCI (Sebastiano, Rizzi) Pupil of Cervelli, and painter of the chapel at Bulstrode for the Duke of Portland and of the hall of Burlington House, and some of the ceilings at Chelsea Hospital, two A. L. s. 3 pp. 8vo, 1724 and 1726; and portrait (3)

67 FONTENAY (Claude de) Marriage contract signed by various persons, 5½ pp. folio, 1652—Deed relating to Segers family and Philip Rubens, 5¼ pp. folio, vellum, 1642, *with two seals, slightly damaged* (2)

68 FRAGONARD (Jean Honoré) Painter, two A. L. s. 1 p. 4to and 1 p. 8vo, 1789 and 1822, *with seal*—RIGAUD (Hyacinthe) Portrait Painter, Doc. signed, *January 16th*, 1722—GERARD (F.) three A. L. s. 1 p. 4to and 1½ pp. 8vo (one damaged) (6)

69 FRANCESCHINI (Baldassare) 1611–1689, called Il Volterrano; Scholar of Giovanni da San Giovanni. He was one of the most distinguished fresco painters of his time. A. L. s. 1 p. folio, with a full-page pen and ink sketch on the back, *10th July*, 1662

70 FRENCH ARTISTS, Engravers, etc., including A. L. s. of Bonnat; G. Boulenger; Peyre; Karl Girardet; Gustave Moreau; Jules Breton; Abel de Pujol; Vernet, etc. (23)

71 FRENCH ARTISTS, including A. L. s. of J. B. Isabey, Miniature Painter; Wicar; J. B. Bellangé, Battle Painter; Guillaume, Sculptor, etc. (15)

72 FRENCH ARTISTS, etc., including A. L. s. of Vincent; Paul de la Roche; De la Borde; Gavarni; Nanteuil; Gudin; Bougereau; Triqueti; Chaplin, etc. (21)

73 FRANCO (Giacomo) Designer and Engraver (born 1566), A. L. s. ¼ p. 4to, *Venice, August*, 1619—MADERNO (Carlo), Architect, 1556–1629, Doc. s. 1 p. 4to, 1608, with details and measurements of a building (2)

74 FUESSLY, Heinrich (Henry Fuseli) A. L. s. 1 p. 8vo, *October 20th*, 1811, to John Flaxman, and a MS. poem in German, 1 p. 8vo, 1860 (2)

75 GAINSBOROUGH (Thomas) A. L. s. 2 pp. 4to, *April 27th*, 1783:

I sent my fighting dogs to divert you. Next Exhibition I shall make the boys fighting and the dogs looking on—you know my cunning way of avoiding great subjects in Painting and of concealing my ignorance with a flash in the pan; if I can do this, whilst I pick pockets in the Portraits two or three years longer I intend to sneak into a lot and turn a serious fellow; but for the present I must affect a little madness—I know you think me right as a whole, and can look down upon cock sparrows as a great man ought to do with compassion.

76 GAINSBOROUGH (Thomas) 1727–1787, Landscape and Portrait Painter, A. L. s. 1¾ pp. 8vo, to David Garrick

With this sensible scull of mine I have order'd my business so as to have three sitters one after another to-morrow, besides having caught a d——md cold by riding in the rain this afternoon, so that I fear I cannot call in the formal manner I promised.—etc.

77 GAINSBOROUGH (Misses) two A. L. s. 2 pp. 4to, 1797 and 1812, referring to some pictures of their late father, and an A. L. s. 3½ pp. 4to, signed Robert Douglas, asking for information about a picture painted by Gainsborough of Lord Douglas and his first wife, Lady Lucy (3)

78 GENNARI (Benedetto, the Younger) Painter, A. L. s. ½ p. 4to, *February 23rd*, 1659—BERNINI (Giovanni Lorenzo) Painter and Sculptor, A. L. s. ½ p. 4to, 1662 (2)

79 GENNARI (Benedetto and Caesare) Pupils of Guercino. Benedetto visited England and for some time was in the service of Charles II and James II. Four A. L. s. 4 pp. 4to, 1664, one of which contains a drawing of an old man holding a key (4)

80 GENTILESCHI (Artemisia) 1590–1642, A. L. s. ¾ p. 4to, *Naples, November 24th*, 1637, Friend of Guido and a student of the works of Domenichino. Her portrait of herself is at Hampton Court

81 GIOVANNI (di Panolo) A. D. s. 1 p. folio, dated *May 16th*, 1524—A page containing two interesting pen and ink sketches ; and two others (4)

82 GIRODET-TRIOSON (Anne Louis) A. L. s. 2½ pp. 4to, 1788, in which he speaks of his work, and others in his hand, including two draughts of letters to Napoleon Buonaparte—VERNET (Claude Joseph) two A. L. s. 2½ pp. 4to, 1776–1785—DUPLESSIS (Bertaux) A. L. s. ¾ p. 8vo—COYPEL (Charles Antoine) A. L . s. 1 p. 4to, 1748—DECAMPS (Alexander Gabriel) three A. L. s. 1838, etc.—CORNEILLE (Michel) Doc. s. 2 pp. folio, 1675, with the signature of Jean Baptiste Tuby, Sculptor —MARILLIER (C. P.) Doc. s. 1 p. 8vo, 1793 (20)

83 GIRTIN (Thomas) Water Colour Painter (1775–1802), A. L. s. 1¼pp. 4to, *Paris*, 1802 (*the leaf with the address repaired*), in which he refers to the work he is engaged on in Paris.

> What sketches I make are done from the windows of Hackney coaches . . . I think the Panorama here does not answer.

84 GIUNTALODI (Domenico, Giunta di Lodo) Painter and Architect, five A. L. s. 6 pp. folio, 1547–1551 (5)

85 HAVELL (William) Water Colour Landscape Painter, A. L. s. 1½ pp. 4to.—WESTALL (Richard) Water Colour Artist, A. L. s. 1¼ pp. 4to. n. d.—DE WINT (Peter) Water Colour Painter (1784–1849), A. L. s. 1 p. 8vo. n. d. (3)

86 HILTON (William) Historical Painter, A. L. s. 1 p. 8 vo, 1815.—BONINGTON (Richard Parkes) 1801–1828, A. L. s. 1 p. 4to, 1828, written about a fortnight before his death (2)

87 HOGARTH (William) Painter and Engraver (1697–1765), A. L. s. 3 pp. folio, *Chiswick, June 7th*, 1754 (*the tops of the pages stained but legible*), to Kirby, in which he discusses various theoretical details of architecture and criticizes a book Kirby had written. —HOGARTH (Jane) wife of William Hogarth, A. L. s. ½p. 4to, *May 8th*, 1783 (2)

88 HOLST (Theodore von) Painter, two A. L. s. 1 p. 4to, 1840, and 1¼ pp. 8vo, n.d.—BIGG (William Redmore) Painter, A. L. s. 1¼ pp. 4to, *December 28th*, 1813.—PETERS (Rev. Matthew William) Painter, A. L. s. 2 pp. 4to, *December 30th*, 1797 (4)

89 HONE (Nathaniel) 1717–1784, Painter, A. L. s. 1 p. 4to, *December 14th*, 1769, asking for the annuity due to his wife from the Duke of —— should be paid ; she having just died. "Whatever papers I have found signed with your grace's name I shall destroy, except you should otherwise desire them."—BARRY (James) Artist, A. D. s. 2 pp. 4to, 1796, being an address read in the Academy on November 7th.—SERRES (Dominique) Painter, A. L. s. 2½ pp. 4to, 1788, mentioning Lord Rodney and others (3)

90 HOPPNER (John) 1758–1810, Portrait Painter, A. L. s. 1 p. 4to, n. d., apologising for not being able to keep an appointment

91 INGRES (Jean Auguste Dominique) French Painter (1781–1867), three A. L. s. 6 pp. 8vo, to Barenton, the painter, etc., 1827–1858.—DAVID (Jacques Louis) Painter, four A. L. s. 2 pp. 4to, and 3 pp. 8vo, 1813, etc. (7)

92 INSKIPP (James) Painter, A. L. s. 3¼ pp. 4to, *April 23rd*, 1838.—LESLIE (C. R.) Painter, two A. L. s. 3¼ pp. 4to, and one A. L. s. 1½ pp. 8vo (4)

93 JONES (Inigo) Architect and Scholar (1572–1652), A. L. s. 1 p. folio, *July 15th*, 1620. An interesting letter referring to the "Banquettinge House" in course of construction, and of the difficulties of obtaining stone from Portland

94 KAUFFMAN (Maria Anna Angelica Catharina) Painter and Etcher (1741–1807), A. L. s. 1½ pp. 4to, 1789, mentioning two pictures she is sending to Leghorn.—BEECHEY (Sir William) Portrait Painter, A. L. s. 1 p. 8vo, *May 6th*, 1826.—WRIGHT (Joseph), (Wright of Derby) Painter, A. L. s. 3 pp. 4to, 1788, to William Hayley, referring to his work (3)

95 KNELLER (Sir Godfrey) 1646–1723, Celebrated Portrait Painter, Doc. s. 1 p. folio, *April 9th*, 1716.—DAHL (Michael) Doc. s. 1 p. folio, *January 19th*, 1740 (2)

96 LAWRENCE (Sir Thomas) Portrait Painter (1769–1830), three A. L. s. ½ p. folio, and 3 pp. 4to, 1823–6. To the Right Honble. Robert Peel on being commissioned to prepare a portrait of the King for the South Sea Company. A letter to David Smith criticise some engravings, and another to Ozias Humphreys (3)

97 LIGOZZI (Jacopo) 1543–1632 ?, the disciple of Paul Veronese and painter of the frescoes in the cloister of the Ognissanti, A. D. s. ½ p. 4to, with engraved portrait.—TACCA (Ferdinando) Architect, two A. D. s. 1 p. 8vo, 1642 (3)

98 LUTI (Benedetto) 1666–1724, Pupil of Antonio Domenico Gabbiani and was commissioned by Clement XI to paint his fine picture of "The Prophet Isaiah" in St. John Lateran, A. L. s. 3¼ pp. 4to, *Rome, May 19th*, 1703

99 MAJANO (Benedetto da) 1442–1497, one of the most accomplished Florentine sculptors of the Renaissance, A. D. s. 3 pp. folio, *April 10th*, 1492, and two other documents relating to his work, and a document signed by his brother Giovanni, dated 1543, together covering 6 pp. (4)

100 MAFFEI (Raffaello) and others, eight MSS. 12¾ pp. folio, 1518, 1525, etc., relating to various works on churches, etc., and accounts for the same, and a drawing of various ornaments for columns, etc. (8)

101 MATTEO (di Oxio) A. L. s. 4 pp. folio, dated *November 20th*, 1560.—VITIMIGLIA (G. di) A. L. s. 2 pp. folio, *15th June*, 1542, and another (3)

102 MENGS (Anton. Raphael) 1738–1789, Painter, A. L. s. 1 p. 8vo, *May 20th*, 1776.—CALVI (Iacopo Alessandro) Bologna, A. L. s. 1 p. 8vo, *February 11th*, 1783 (2)

103 MICHELOZZI (Michelozzo) 1391–1472, Florentine Sculptor. Worked with Donatello, was the companion and art adviser of Cosimo dei Medici, and with Brunelleschi was the founder of Renaissance architecture, A. L. s. 1 p. 8vo, n. d.

104 MIGNARD (N.) Painter to Louis XIV., A. L. s. 1 p. 8vo, *June 23rd*, 1694, with a rough sketch.—BELLE (Clement) Historical Painter, A. D. s. ½ p. folio, *Paris, 1 primaire an XII* (*November 23rd*, 1803).—NATOIRE (Charles Joseph) Painter, A. L. s. ½ p. 4to, 1764; a letter of condolence on the death of Madame de Pompadour, and others, including Mde. Le Brun, Vanloo, Delacroix, etc. (15)

105 MONTELUPO (Raffaello da) Sculptor, A. D. s. 1 p. folio, *May 20th*, 1552, in which he contracts to do certain work commencing June 1st, 1552; and a Doc. s. 2½ pp. folio, *March 5th*, 1552, signed by him and Tomaso (2)

106 MORLAND (George) 1763–1804, two A. L. s. 2 pp. sm. 4to. n. d. "I put such a quantity of Nig and strap down my neck yesterday evening that I am afraid work will run short this day." At the foot of the page a drawing of a glass and bottle (2)

107 MUNKACZY (Michel) Hungarian Painter, A. L. s. 1 p. 4to, 1882, with portrait.—OVERBECK (Friedrich) German Painter, founder of the modern religious school, A. L. s. 3 pp. 4to, 1835.—VERBAECKHOVEN (Eugène) Belgian Animal and Portrait Painter, A. L. s. 1 p. 8vo, 1837.—PICOT (Francois Eduard) Historical Painter, two A. L. s. 1½ pp. 8vo, 1855.—RAUCH (Christian Daniel) German Sculptor, A. L. s. 1 p. 4to, 1843 (6)

108 NANNI (Giovanni da Udine) Architect, A. D. s. 1½ pp. folio, *March*, 1561, damaged and stained, also signed by Giulio di Caravagio.—FARSETTINI (Matteo) A. D. s. ½ p. folio, n. d. (2)

109 NASMYTH (Alexander) Scotch Landscape Painter, A. L. s. 3 pp. 4to, 1826, with four small sketches in the text illustrating some pictures he has sent to William Cribb; and one A. L. s. 1 p. 8vo, 1839.—OWEN (William) Painter, A. L. s. 1½ pp. 4to, *January 17th*, 1817.—CRISTALL (Joshua) Painter, three A. L. s. 9½ pp. 4to, 1837–1840 (6)

110 NORTHCOTE (James) Historical and Portrait Painter, 1746–1831, three A. L. s. 7¾ pp. 4to, 1794 and 1824, soliciting permission to execute a painting for the Company of Grocers; also an amusing poem, "On a recent motion in the Royal Academy to expel a late publication," and engraved portrait (4)

111 NOVELLI (Pietro Antonio) Painter and Poet, 1728–1804, two A. L. s. 5 pp. 4to, 1780 and 1782. On the letter dated 1780 is a Sonnet by the writer for the festival and ball in honour "da sua Eccelé Zuliani Ambasciator Veneto alle loro Altezze Reali Arciduchi d'Austria" (2)

112 PALMA (Giacomo) Painter, A. L. s. 1 p. folio, *Venice*, 1594.—FORNARI (Guillem) Architect, two L. s. 3 pp. folio, 1542 (3)

113 PATEL (Peter) French Painter, Doc. s. 1 p. 8vo, 1671.—TUBY (Jean Baptiste) Sculptor, one of the decorators of Versailles, Doc. s. 2¼ pp. folio, 1675, signed also by the painter Jean Lemoyne.—VINACHE (Jean Joseph) Sculptor, A. L. s. 1 p. 4to, 1747, and others of Lami, Wattelet, and Regnault (9)

114 PIERO DI SIENA (Priamodi) and others, D. s. 2¾ pp. folio, *May 2nd*, 1440, giving details of various works, etc., and another (2)

115 PIRANESI (Francesco) son and pupil of Giambattista Piranesi (1756–1810) A. L. s. 2 pp. 4to, *Paris, le 24 Messidor au 9* (*June 13th*, 1801).—CANALE (? Canaletto) (Giovanni Battista) A. L. s. ½ p. 8vo, *Venice*, 1785 (2)

116 POLLAIULO (Simone de, Cronaca) and others, 1457–1508. Plans and drawings of columns, etc., with measurements and ornamentation, some in the autograph of Pollaiulo, 12pp. 8vo. (7)

117 PORTA (Giacomo della) Architect, 1530–1595, A. L. s. ½ p. folio, *October 4th*, 1569

118 POUSSIN (Nicholas) 1594–1665, four A. L. s. 4 pp. folio, 1641–2. An important series addressed to various persons in Rome, with portrait (4)

119 QUERCIA (Jacopo della) *Siena*, 1374–1438, the greatest of Sienese Sculptors, A. L. s. ¼ p. 8vo, *November 28th*, 1418

***Autograph letters of Jacopo della Quercia are very rare.

120 QUERCIA (Jacopo della) *Siena*, 1374–1438, A. L. s. 1 p. 8vo, dated *April 4th*, 1437

***This letter, relating to some of his work, was written the year before his death.

121 RAEBURN (Sir Henry) The most famous of Scottish Portrait Painters, 1756–1823, four A. L. s. covering 6 pp. 4to, and one A. D. s. 1 p. 8vo, 1803–1809, addressed to Cadell and Davies. An important series of letters in which mention is made of James Byres, the antiquary, and interesting items relating to his work (4)

122 RAEBURN (Sir Henry) 1756–1823, three A. L. s. covering 6½ pp. 4to, 1810–19, addressed to G. J. Bell, the Earl of Buchan, and a long and interesting letter to David Willkie

Are the Portrait painters as well employed as ever : Sir Thos. Lawrence they tell me has refused to commence any more pictures till he gets done with those that are on hand, and that he has raised his prices to some enormous sum ? (3)

123 RENI (Guido) 1575–1642. His finest painting is " Aurora preceding the Chariot of Apollo " in the Palazzo Rospigliosi, A. L. s. mounted 1 p. 4to, *13th April*, 1620

124 REYNOLDS (Sir Joshua, P.R.A.) The greatest of all English Portrait Painters, two A. L. s. covering 8 pp. 4to, 1781, addressed to James Northcote at Plymouth, asking him if he ever intends to return to London, and giving him a " Budget of News " containing interesting information about their personal friends (2)

125 REYNOLDS (Sir Joshua, P.R.A.) two A. L. s. 2 pp. 4to, 1770 and 1790. The first to Sir Charles Bunbury relating to the portrait of Lady Sarah ; the second to the Duke of Leeds (?) referring to a picture ; and two A. L. 8vo ; and engraved portrait (4)

126 REYNOLDS (Sir Joshua, P.R.A.) 1723–1792, A. L. s. ¾ p. 4to, n. d. to Dr. Johnson

Dear Sir,

I am making additions and should wish you to see it all together. If I sent it to you now, I must send it again when those additions are finished, I have not courage enough to appear in public without your imprimatur.

I am very much obliged to you for thinking about it, on Friday next I hope to send to Southwark.

Yours most affectionately, etc.

127 RICCIARELLI (Daniel, Daniele da Volterra) 1509–1566, Painter and Sculptor, two A. L. s. 1 p. folio, *17th September*, 1564 ; and ¾ p. folio, *September 5th*, 1564 ; and a Doc. s. 1½ pp. folio, *May 1st*, 1564, also signed by Jacopo, Duke of Sicily, all referring to his work (3)

128 RIGAUD (John Francis) Historical and Portrait Painter (1742–1810), A. L. s. 1 p. 4to. 1803.—LOUTHERBOURG (Philippe Jacques de) Historical Painter, 1740–1812, A. L. s. (in French), 4 pp. 4to, *January 17th*, 1788 (2)

129 ROMNEY (George) two A. L. s. 1 p. folio, *July 26th*, and 2 pp. 4to, 1762, to Mrs. Romney on his first arrival in London, in which he describes his experiences (2)

130 ROMNEY (George) 1734–1802, A. L. s. 1¼ pp. 4to, *Rome, January 20th*, 1773, to his father, giving his reasons for going abroad and details of his journey

131 ROMNEY (George) Painter, 1734–1802, four A. D. s. 5 pp. 8vo, 1774 and 1791, consisting of payments and accounts (4)

132 ROMNEY (George) 1734–1802, two A. L. s. 5½ pp. 4to, 1790–2, to the Rev. Mr. Romney. " Paris is quiet, tho' they are very apprehensive that our preparations for war are against them . . . I knew it would give much pleasure to hear Prince William has sat to me." He compares Mrs. Jordan with some of the actresses he has seen in Paris (2)

133 RUBENS (Peter Paul) 1577–1640, Painter, A. L. s. 1 p. folio, *April 22nd*, 1603, relating to his correspondence with various personages, and telling of his safe arrival

134 RUBENS (Peter Paul) 1577–1640, Painter, Doc. s. ¾ p. folio, *February 16th*, 1622 (in Frenȼh), referring to the disposal of various sums of money

135 SANDRART (Jacob von) 1630–1708, nephew of Joachim Sandrart ; he was instructed in engraving by Cornelius Danckerts, A. L. s. 1 p. folio, *Nuremburg, January 25th*, 1679

136 SANGALLO (Antonio da, il vecchio) A. D. s. 1½ p. folio, *June 13th*, 1531, with other signatures.—SANGALLO (Antonio, il giovane) A. D. s. 1 p. folio, 1509.—SANGALLO (Baptista) three A. L. s. 1 p. folio, *June 16th*, 1540 ; 1 p. folio, *May 27th*, 1545 ; and 1 p. folio, *March 31st*, 1544.—SANGALLO (Francesco di) A. D. s. 1 p. folio, *January 30th*, 1521. An interesting series of Documents relating to the work of the Florentine Sculptors (6)

137 SAN GIOVANNI (Manozzi) 1590–1636, was a pupil of Matteo Roselli and executed a great number of frescoes at Rome and at Florence, two A. L. s. 1 p. 4to, 1627 (2)

138 SAN GIOVANNI (Giovanni da, Manozzi) Painter and a pupil of Matteo Roselli (1590–1636), three A. L. s. 7½ pp. sm. folio, 1627–1635 (3)

139 SANSOVINO (Jacopo) 1486–1570, Architect and Sculptor, A. D. s. 1¼ pp. folio, consisting of specifications and plans of a building. He was the rival of Michelangelo and as architect practically the creator of the Venice of to-day

140 SIGNORELLI (Luca) 1441–1523, A. L. s. 1 p. 4to, *December 16th*, 1498, relating to his work at Monte Oliveto, near Siena, where he executed eight frescoes

141 SIMONE (Peter Zanno de Titiano, and Aurelio Bonino) Doc. s. 1 p. folio, *February 21st*, 1585, giving sums due for various works—GIOVANNI (Antonio) and others, Doc. s. $3\frac{3}{4}$ pp. folio, *May 11th*, 1521 (2)

142 SOLARO (Filippo) Architect, A. L. s. 4 pp. folio, dated *October 13th*, 1561, with statement of accounts for work done between 1564 and 1567, and a drawing of a window and other architectural details (2)

143 SUTTERMANS (Justus) 1597–1681, Painter to Cosmo II, Grand Duke of Tuscany. His portraits were greatly admired by Vandyck. A. D. s. $\frac{1}{4}$ p. 4to, *January 27th*, 1637

144 TAMM (Franz Werner, Varnertam Francesco) Painter and pupil of Von Sosten. He painted flowers and fruit. Died 1724, A. L. s. 3 pp. 8vo, *Vienna*, 1698

146 TIBALDI (Pellegrino) 1527–1592. He was a disciple of Bagnacavallo and was as distinguished as an architect no less than as a painter. He painted the ceiling of the Madrid Library. A. D. s. $\frac{1}{2}$ p. 4to, *19th December*, 1584

147 TIEPOLO (Giovanni Battista) 1696–1770, Painter, two A. L. s. 4 pp. 4to, 1741–61; and other A. L. s., and a drawing, by various Italian artists (17)

148 TITIAN (Vecelli Tiziano) A. L. s. $1\frac{1}{4}$ pp. folio, *January 6th*, 1564, a long and important letter written when the artist was 85 years old: HOLOGRAPH LETTERS OF TITIAN ARE EXCESSIVELY RARE; and another purporting to be written and signed by him but evidently written at his dictation, $1\frac{1}{4}$ pp. folio, *May 7th*, 1562 (2)

[*See* ILLUSTRATION]

149 TULLIO (Lombardo) Famous Architect, some of the wonderful monuments in the church of S. Giovanni and Paolo at Venice are his work. A. D. s. 1 p. folio, *January 15th*, 1517, relating to his work, in a beautiful hand

150 TURNER (Joseph Mallord William, R.A.) 1775–1851, two A. L. s. 5 pp. 4to, *November 4th*, 1815. A letter to Johns, the landscape painter, congratulating him and C. Eastlake on their success and giving directions as to the varnishing of some pictures; and another to Mrs. Wheeler, with a small pencil sketch of Turner, and an engraved portrait (2)

151 TURNER (J. M. W., R.A.) 1775–1851, two A. L. s. $2\frac{1}{4}$ pp. 4to, 1834, to G. Cobb, Esq., concerning some house property (2)

1

Illustre magca et Eccle Sig. Comandr.

Il Sig.re mio Tomaso Contarini desidera Venetia, et mio car.mo patrone parendogli di hauer grazia appresso di V. Sig.ria di poter ottener per lui alcun fauore, mi ha pregato caldamente à pregarla et domandarle in fauore, che hauendo sua mag.tà Ces.ma data altre uolte ordine à tagliar certa summa di legne da fuoco per seruitio del comun di Vallesella, et parendo à V. Sig.ria che ne uenga fatto tagliar maggior quantità di quella sia stato prefisso gli piaccia si contenti per sua cortesia di non far astringer altrimente spender di tutto il danaro che à Sig.ria Illustre di seruire sua mag.tà Ces.ma ne hauerà infinita satisfattione, cortesemente: oltra di ciò V. Sig.ria si contenti di far tagliar certa altra quantità di legne contra pegno della Ill.ma Sig.ria sua, che questa tal seruitio à V. Sig.ria non porta à spesa tal seruitio. Che V. Sig.ria sarà ad ogni suo piacimento e commodo sodisfatta et resta così io prego la Sig.ria V. si contenti di compiacermi di questo alcuno à conceder ogni gratia sua santa cortesia ancora per amor mio à questo Ill.mo Sig.re Fauorir nel fauore: et tanto più efficacemente la prego, quanto che la cosa è honesta et di non suo danno, anzi d'utile. Che oltra sua mag.tà Ces.ma anch'io le ne resterò obligato, et il desiderio mio di seruir sua mag.tà Ces.ma, che è mio signor e fauorito patrone. Et poi che con gli à sua buona gratia raccomando, resto di Padoua alli 1562. 7. Maggio

Di V. Sig.ria

Affetionato per.

Stefano Vesalio

LOT 157.

152 TURNER (J. M. W., R.A.) 1775–1851, two A. L. s. 2 pp. 4to, 1839 and 1844, addressed to McCracken, referring to some commission he is doing for him, mentioning Venice and the lake of Lucerne ; and an auto. poem, " Fallacies of Hope," exhibited at the British Institution, No. 270, 1839 (2)

153 TURNER (J. M. W., R.A.) three A. L. s. ¾ p. 4to and 2 pp. 8vo, 1845, to E. Bucknill asking him to call " for I have a whale or two on the canvass " (3)

154 TURNER (J. M. W., R.A.) two A. L. s. 2 pp. 8vo, n. d. One of the letters addressed to Callcott is signed in full, the word " Mallord " being replaced by a drawing of a mallard (2)

155 VASARI (Giorgio) 1511–1574, Painter, Architect and Writer, two A. L. s. 1¼ p. folio, *Florence, March 4th*, 1563, and ½ p. 4to, *Rome, April 14th*, 1566. Two interesting letters ; the first addressed to Leonardo Buonarroti in which he mentions Michelangelo's death (2)

156 VASARI (Giorgio) 1511–1574, Painter, Architect and Writer of the " Lives of Painters, Sculptors and Architects," two A. L. s. 1 p. folio, *January 22nd*, 1563, and *September 10th*, 1596, to Antonio Redi (2)

157 VINCI (Leonardo da) 1452–1519, Painter, Auto. MS. 2 pp. sm. 4to (*8in. by 6in.*), n. d. Autograph manuscript in his curious " looking glass " writing describing the flight of birds, including the owl, with small sketches of them in flight and a diagram of the spiral course they appear to take. His ideas of flight undoubtedly were on the lines of the modern aeroplane. The lettered diagrams at the bottom of the leaf show that he went deeply into the mechanics of flight

[*See* ILLUSTRATION]

158 VINCI (Leonardo da) 1452–1519, Auto. MS. 2 pp. ($8\frac{1}{10}$*in. by* $6\frac{1}{10}$*in.*), n. d., in " looking glass " writing dealing with various mechanical contrivances, one of which appears to be connected with the idea of perpetual motion. This interesting document is illustrated by four drawings in the text.

159 VINCI (Leonardo da) 1452–1519, Painter, Auto. MS. 2 pp. ($8\frac{2}{5}$*in. by 6in.*), sm. 4to, n. d., in " looking glass " writing, dealing with various kinds of engines and problems in dynamics, with numerous diagrams in the text

160 WEST (Benjamin, P.R.A.) A. L. s. 1 p. 8vo, n. d., and a Doc. s., 1803, with small sketch on the reverse—CHAMBERS (Sir William, R.A.) designed Somerset House, Doc. s. 1 p. 4to, 1779, etc. (5)

161 WEST (Benjamin) Painter, 1738–1820, A. L. s. 1½ pp. 4to, *April 30th*, 1807, to Ozias Humpreys, expressing regret that Mr. Bond had not received an invitation to the dinner at the Royal Academy ; with engraved portrait

162 WILKIE (Sir David) 1785–1841, Scotch Painter and Etcher, five A. L. s. covering 9½ pp. 4to, 1810–1826, one containing three small sketches. An interesting series (5)

163 WINTERHALTER (Franz Xavier) Painter and Lithographer, three A. L. s. 3¾ pp. 8vo, 1858–1870, to Mrs. Clifford, etc.—ZEISIG (Johann Eleazar) called Schenau or Schonau, Painter, two A. L. s. 3 pp. 4to, *Dresden, July 4th*, 1783 ; and 1½ pp. 4to, 1782—VERSTOLK (Van Soelen, Baron) Celebrated Print Collector, A. L. s. 3 pp. folio, 1844 (7)

SECOND DAY'S SALE.

THE PROPERTY OF

THE LATE C. F. MURRAY, ESQ.

(CONTINUED).

Autograph Letters and Manuscripts of Historical, Literary or Musical Interest.

LOT

164 AMERICA. A. L. s. 5½ pp. 4to, *Paris*, 1787, from Elizabeth Craven to her brother, the Marquis of Buckingham in which she refers to the Margrave of Anspach and the part he played in the American war. She also mentions the political situation in Europe and various scandals about the K—— of P——, etc., and others of H. Sass, B. Constant, etc. (7)

165 ANGUISOLA Gr. A. L. s. 4 pp. folio, 1556, *with seal*—MARCHIO (Franciscus) A. L. s. ½ p. folio, *Mantua*, 10*th February*, 1515; and other Italian families (6)

166 ANNE OF DENMARK (Queen of James I) 1574–1619, A. L. s. ¾ p. 4to, *November 25th*, 1617, to her Cousin assuring her of her affection and hoping to see her shortly. RARE

167 BALZAC (Honoré de) three A. L. s. 4 pp. 8vo, no date, with portrait. He refers to his dramatic works and the production of his play "Quinola" (3)

168 BAUDELAIRE (Charles) Poet, Author of "Fleurs du mal." A. L. s. 1 p. 8vo, to Poulet Malassis, *May* 16*th*, 1858, relative to "Fleurs du mal." At the end he says he has nearly finished "Les Curiosités"

169 BAUDELAIRE (Charles) Poet, "La Charogne," VERSES IN HIS HANDWRITING, 2½ pp. folio (*damaged in the folds*), with a drawing of a woman by the poet (2)

*** One of the most celebrated pieces of the "Fleurs du mal." It unfortunately wants the last quatrain. The last lines of the last quatrain in this MS. differ from the printed text

170 BEETHOVEN (Ludwig van) Born at Bonn, 1770, died at Vienna, 1827. A. L. s. 1 p. 8vo, *with seal (damaged)*—SCHINDLER (A.) Friend, and Author of "The Life of Beethoven," A. D. s. 1 p. 4to, *Paris, March 17th*, 1871 (French). "Avis aux Amateur de la musique de Beethoven" (2)

171 BELLINI (Vincenzo) Sicilian Musical Composer, three A. L. s. 6 pp. 8vo, in one of which he gives extracts from the libretto of an opera, etc. (3)

172 BERANGER (Pierre Jean de) Poet, seven A. L. s. covering 18 pp. 8vo, 1823, etc., to Madam Lemaire (7)

173 BORGIA (Cesare, Duke of Valentinois) 1478–1507, the natural son of Rodrigo Lenzuoli Borgia (Pope Alexander VI), A. L. s. ¼ p. folio, *with seal, May 18th*, 1501

174 BORGIA (Lucretia) Duchess of Ferrara, L. sub. and s. (in Italian), 1 p. folio, *January* 14, 1502, to Cardinal D'Este, thanking him for a necklace, EXTREMELY FINE AND RARE, *with seal* [*Translation*] :

Most reverend and most illustrious brother.

Not having received for some time any communication from your Eminence, I was on the point of writing to you. Your letter has just reached me, and for it I beg leave to kiss your hands and to return you infinite thanks for the advice you have given to me. I pray you keep me in your mind, as your interest in all my affairs is greater than I could have hoped for. We have nothing of special importance to signify to you at this moment save that by the grace of God we have safely arrived at Fulgione, we feel that we are very far away from our friends. May I hope ever to have good news of your Eminence, to whom all the ladies about me desire their respectful remembrances, and in particular Signora Madonna Hadriana as your most devoted servant. I would also offer you an accumulation of my best thanks for the collar that you have honoured me by sending, inasmuch as it is not only exceedingly lovely, but happened to arrive at a most opportune and necessary moment. I remain with the greatest obligations to your Eminence, to whom I once more recommend myself.

Your most obedient sister and servant,
LUCRETIA D'ESTE DE BORGIA.

[*See* ILLUSTRATION]

175 BRESCIA (Lionardo) Italian Poet, A. L. s. 1 p. 8vo, 1589, *with seal*—SANCTORIUS (Sanctorius), of Venice (Author of "De Statica Medicina) A. L. s. ¼ p. folio, *Venice*, 1629—BENI (Paolo) Philologist, 1552–1625, A. L. s. ¾ p. folio, *May 28th*, 1623—POSSEVINO (Antonio) Jesuit, Politician and Writer, A. L. s. 3 pp. folio, *Venice*, 1605 ; and others, including some verses in the handwriting of an unknown 17th Century poet (10)

176 BUONAPARTE (Josephine) Marie Josèphe Rose Tascher de la Pagerie, first wife of Napoleon I, A. L. s. ¾ p. 8vo, *St. Cloud, ce 7 Floréal (April 27th)*

177 CAPELLO (Bianca) Grand Duchess of Tuscany, A. L. s. 1¼ pp. folio, *Florence, March 6th*, 1573, to Andrea Capello

Rmo et Illmo mon. mio et tropo oosservan. Non havendo più da sonno scripto cosa alcuna ad v. Sria S. et essendo qua per scrivere. Ho ricevuta una gratis. Lra de quella. Della quale ne baso le mani. et La ringratio infinite volte dell'advisi dessa. ne anco La prego altramente ch'elli pigli in ciò perseverare. per far. v. Sria S. in tutte mie cose. molto più che io no saperia assegnare. Noi ade qua no[n] sapemo altro p significarli si nó ch'stamo colla dra de dio con sanitate, ad[ver]sitate, quatunqua ce sentamo molto cansate. Con desyderio supra tutto de intendere sempre bone nove del ben stare de vra Sria S. alla quale tutte queste donne si ricomandano devotamente. et paone La S. madonna Andriana como devotis. servitrice de quella. ad la quale rendo cumulatis. grazie del quale che se degnata mandarme del quale per esser stato desyssimo. como anche venuto in tempo oportuno et necessario. ne resto ad v. Sria s obligata alla quale di nuovo ricomando. Fatigine die xxvij Jan 1502

obedientia Sorella et servitrice

Jacoma [illegible]

[illegible] Piccinino

178 CAPELLO (Bianca) Grand Duchess of Tuscany, wife of Francesco I, A. L. s. 1 p. folio, *Florence, May 2nd*, 1573, to Andrea Capello, her cousin

179 CHARLES I (King of England) Doc. s. ¾ p. folio, *July 17th*, 1632, introducing Jerome Weston to the Grand Duke of Tuscany

180 CHARLES I (King of England) A. L. s. 1 p. folio, *Oxford, December 2nd*, 1642

Our will and pleasure is that you our Right trusty and entirely beloved Cousin Henry Marquis of Worcester doe assure yr. selfe that in the word of a King and a Christian We will performe these ensueing favours and graunts unto you over and above the testimonies allready given of our acceptance of yr. zeale to our service and the unparralelled expences you have done and are at there on.—etc.

181 CHARLES V, 1500–1558. L. s. 5 pp. folio, 1548, partly written in a numerical cypher. Mention is made of Titian, the painter, who was granted a pension on the treasury of Naples in 1536; this was augmented in 1548 by Charles V. A fine letter

182 CHARLES V (Emperor of Germany) Born 1500, elected King of Spain, 1516, Doc. s. ½ p. folio, *26th July*, 1552, to Cosimo de Medici. Rare

183 CHARLES V, 1500–1558. L. s. 1 p. folio, *January 31st*, 1554, to Fernando de Gonzaga, and endorsed by Vargas, in which he refers to some sculptures of Leon Aretino

184 CHERUBINI (Luigi) Italian Musical Composer, two A. L. s. 2 pp. 8vo, 1836; and 1 p. 4to, 1837, *with seal*, to M. Mercadante, referring to the autographs of famous musicians; and another from Mercadante, 1833 (3)

185 CHOPIN (Frederic Francois) Polish Musical Composer, 1810–1849, A. L. s. 2¼ pp. 8vo, *Château de Nohant, 22 September*, 1846, with the envelope in his handwriting and postmark, to Mme. V. Rubio, née de Kologrivoff; VERY RARE

*** A fine letter written at the château of Mme. George Sand.

186 DANTON (Georges Jacques) Celebrated Revolutionary, executed 1794, A. L. s. ½ p. folio, *Paris*, 1792, referring to the Gendarmerie: "M. Thomassin qui vous remettra cette lettre, desireroit y avoir une compagnie."

187 D'ESTE (Hercules II) Duke of Ferrara, born 1508, A. L. s. 1 p. folio, *September 24th*, 1548, to Henri II of France, *with seal*. A fine letter

188 D'ESTE (Leonora) Daughter of Hercules II d'Este and of Renée of France, grand-daughter of Louis XII, King of France. Two L. s. 1½ pp. folio, 1574 and 1575, *one with seal* (2)

189 DEVONSHIRE (Georgiana, Duchess of) two A. L. s. 2 pp. 8vo, *May 27th*, 1781, in both of which she asks for the loan of money (2)

190 DORIA (Andrea) Admiral, served successively Alonso of Arragon, Francis I of France, Clement VII and Charles V, A. L. s. 1 p. folio, *Genoa, January 31st,* 1532

191 DUMAS (Alexandre, Père) A. L. s. 1 p. 8vo, n. d. ; and another (2)

192 EMANUEL (King of Sardinia) L. s. 4 pp. folio, 1530—ACCIAIOLI (Donatus) Florentine Scholar and Statesman ; and others of historical interest (30)

193 FARNESE (Alezandro) di Volterra, A. L. s. 2 pp. folio, 1582, to Guidi Giudice della Mercantia, and others, by members of the same family, including several letters to the Duca d'Urbino, etc. (18)

194 FARNESE (Pietro Luigi) Son of Pope Paolo I, assassinated by conspirators against his tyranny, September 10th, 1547. L. s. ½ p. folio, *Piacenza, July 23rd,* 1547

195 FENELON (Francois de La Mothe-Salignac) Archbishop of Cambrai and celebrated author of the "Aventures de Telemaque" (1651–1715). A. L. s. 4 pp. 4to, *Cambrai, February 10th,* 1710. A FINE LETTER :

> Le Jansenisme se fortifie tous les jours ; l'insuccès des armes de la France et la prosperité des protestants le consolent de toutes les censures. . . . Je ne me mesle point de la politique mais j'avoue que je suis effrayé de tout ce que le parti protestant pent faire dans peu d'annécs dans l'Empire et dans toute l'Europe. Les Jansenistes ne manqueroient pas de s'en prévaloir en France et partout ailleurs.

196 FEUILLET DE CONCHES (Felix Sebastien) Author, two A. L. s. 1 p. 8vo and ¼ p. 4to, 1866 and 1834, "Je goûte beaucoup le talent et j'aime singulierement la personne de M. George Cruikshank"—SILHOUETTE (Etienne de) Author, A. L. s. 1 p. 4to, 1759 ; and others by Malaine, etc. (6)

197 FILICAIA (Vincenzo da) Florentine Poet, 1642–1707, 13 A. L. s. 33 pp. 8vo, 1694–1701, including some in verse ; and four A. L. s. 4 pp. 4to, 1685–93 (17)

198 FILOMARINO (Cardinal) L. s. 1¼ pp. sm. folio, *Naples,* 1648—VICO (Allessandro) A. L. s. ½ p. folio, 1627—VANNI (Paolo) A. L. s. ¾ p. folio, 1605—PAOLI (Pier. Francesco) A. L. s. 1 p. sm. folio, 1619 ; and others by Alberti, Udine, etc. (11)

199 FRANCOIS I (King of France), 1494–1547, Doc. s. 2 pp. folio (in French), *Rouen, February 26th,* 1531, to L'Evesque d'Auxerre, his Ambassador at Rome, countersigned Breton, in which mention is made of the Abbey of St. Pol ; certain agreements between the Pope and the King, and the Pope's request for help against the Turks, etc.

200 GALL (Franz Joseph) German Physiologist, L. s. ½ p. 4to, n. d.—JACQUIER (Francois) the Publisher of Newton's Principia, A. L. s. 2 pp. 4to, 1768 ; and another (3)

201 GEORGE III (King of England) A. L. s. 2¼ pp. 4to, *St. James', June 26th,* 1793, to the King of Prussia asking for closer co-operation amongst the allies during the war of the Revolution

202 GONZAGA (Vincenzo I) Duke of Mantua, A. L. s. 1 p. folio, 1601—MARC (Antonio di Riletti) A. L. s. 3 pp. folio, 1557—D'ESTE (Rinald I) Cardinal, L. s. 1 p. folio, 1687—RUDOLPH (Archduke of Austria) two L. s. 1 p. folio, 1568–9 ; and others (9)

203 GORDON (General Charles George) two A. L. s. 9 pp. 8vo, *Gondokoro,* 1874 (in French), and *Sevastopol,* 1872 (in English), both adressed to M. Berio (2)

204 GOUNOD (Charles) French Musical Composer, A. L. s. 2 pp. 8vo, 1878—MEYERBEER (Giacomo) A. L. s. (French), n. d.—BERLIOZ (H.) A. L. s. 1 p. 8vo, n. d., to M. Barriere (3)

205 GUARINI (Batista) Italian Poet, A. L. s. ½ p. folio, 1601, *with seal,* to Giordani—DATI (Carlo) MS. 10 ll. 8vo, 1643, in his handwriting ; apparently unpublished (2)

206 HAYDN (Franz Josef) Composer, A. L. s. 2 pp. 4to (in Italian), 1787, to Gallini. An important letter about his work, in which he refers to a concert at Hanover Square, and various transactions with Messrs. Cramer & Co., signed Giuseppe Haydn

207 HAYDN (Franz Josef) two A. L. s. 1 p. 4to, 1792, *with seal,* to Madame Loisa Polzell (in Italian), signed Giuseppe Haydn, in which he refers to his work ; and 1 p. 8vo (four lines), signed Joseph Haydn, 1796 (in German), mentioning a symphony ; and another (3)

208 HENRI II (King of France) L. s. 1 p. folio—MEDICI (Catherine de) Wife of Henri II, A. L. s. ½ p. 4to, *March 1st,* 1561 (2)

209 HENRY IV (King of France) 1533–1610, A .L. s. 1 p. folio, *June 19th, Paris,* to the Grand Duchess of Tuscany, in which he makes mention of the baptism of his children

210 HENRI IV (King of France) A. L. s. 1 p. folio, *Fontainebleau, March 30th* (no year), to the Grand Duchess of Tuscany, in which he refers to the relations existing between the two countries

211 HUGO (Victor) Poet, three A. L. s. 3½ pp. 8vo, n. d., to Leon Masson, M. Capocci, etc. (3)

212 HUMBOLDT (Friedrich Heinrich Alexander von) Naturalist, A. L. s. (in French) 1¼ pp. 8vo, 1831, with envelope and *seal* ; and another from Michel referring to Humboldt and some mines in Columbia, with coloured plate of a stone mentioned in the letters (3)

213 ISABELLA OF CASTILLE, Wife of Ferdinand V, King of Spain, and the Protectress of Christopher Columbus. L. s. ½ p. folio, *Naples, November 1st,* 1498. A fine letter

214 JORDAN (Mrs. Dorothy) Irish Actress, A. L. s. 4 pp. 4to, n. d., in which she mentions the Duke of Clarence and describes her relations with the royal family

215 KEPLER (Johann) German Astronomer, 2 ll. of a MS. in his handwriting with a diagram and various calculations, 2 pp. folio, and 2 pp. 8vo (*the corner of one leaf torn, and the writing of one leaf faded*). RARE (2)

216 LAFAYETTE (Marquis de) French General, served in America. Two A. L. s. 2 pp. 4to, *May* 22, 1786, and *August* 15*th,* 1823, to the Marquis Jerome Lucchesini at Potsdam, and M. Renouard (2)

217 LEOPOLD (Prince of Tuscany) A. L. s. 2 pp. 4to, *May 2nd,* 1665, to Redi ; and another (2)

218 LISZT (Franz) Hungarian Abbé and Pianist, two A. L. s. 2 pp. 4to, and 5½ pp. 8vo ; the last an important letter respecting his children (2)

219 LOUIS XIII (King of France) Son of Henry IV and Marie de Medicis (1601–1643), A. L. s. 1 p. sm. folio, *February* 28, 1616, to his aunt, the Grand Duchess of Florence, expressing pleasure at the alliance between the two crowns and thanking her for her help in bringing it about

220 MARGARET OF PARMA (or of Austria) 1522–1586, L. s. ½ p. folio, *July 3rd,* 1547, to the Duchess of Urbino, and signed Margarita d'Austria

221 MARGARET OF PARMA (or of Austria) 1522–1586, Duchess of Parma, illegitimate daughter of Charles V, L. s. *May 11th,* 1584, signed Margarita

222 MARGUERITE D'ANGOULEME (Duchesse d'Alençon) Queen of Navarre, AUTHORESS OF THE HEPTAMERON. A. L. s. 1 p. sm. 4to, n. d., to her aunt

223 MARGUERITE DE VALOIS (Queen of France) Daughter of Henry II, first Consort of Henry IV, surnamed Queen Margot, author of Mémoires, 1552–1615. A. L. s. ¾ p. folio (in French), n. d. [*circa* 1580], to her husband, Henri Quatre, with her monogram :

Sir, as my illness continues despite my desire to see you, I will at least content myself with all the facilities I can command, by writing to you, having no other happiness, in your absence, save that of receiving news from you and of testifying the very humble affection I have devoted to your service.

She at the end asks him to allow her to kiss his hand most humbly

224 MARIA BEATRICE D'ESTE, 1658–1718, Wife of James II, A. L. s. (in French), 1¼ pp. 4to, *Whitehall, March 28th,* 1681, *with seals and silk,* to her sister, the Grand Duchess of Tuscany, asking her to favour the cause of the Duke of Modena, " qui desire tres ardement d'avoir l'honneur de s'allier dans nostre maison," etc.

225 MEDICI (Catherine de) 1519–1589, Wife of Henri II, King of France, A. L. s. 1½ pp. folio, *February 22nd,* 1569, to the Duke of Florence

226 MEDICI (Catherine de) 1519–1589, Wife of Henri II, of France, A. L. s. ¾ p. 4to, *May 20th,* 1584, to the Grand Duchess of Tuscany

227 MEDICI (Cosimo III) Grand Duke of Tuscany, two A. L. s. 3 pp. 8vo, 1677 (?) and two others ; including one to Francesco Reni ; and others relating chiefly to the Dukedom of Tuscany ; *many with seals* (37)

228 MEDICI (F. de') Cardinal, A. L. s. 1 p. 4to, *Rome, September 23rd,* 1513, and L. s. ½ p. 4to, *Rome, June 21st,* 1515, to Lorenzo de Medici (2)

229 MEDICI (Lorenzo de') A. L. s. ½ p. 4to, *Florence, October 11th,* 1483, *with seal.* RARE

230 MEDICI (Marie de) Queen of France, A. L. s. 1 p. sm. folio, *with seals and silks, January 27th,* 1621, to her aunt

231 MEDICI (Marie de) Queen of France, A. L. s. 1¼ pp. 8vo, *October 26th,* 1627, *with seals and silk,* to her son, the Duc d'Orleans

232 MEDICI (Marie de) Queen of France, Doc. s. ½ p. folio, *Brussels, December 18th,* 1636, to Pope Urban VIII, Maffei Barberini, asking for mitigation of the sentence on the Marquis de Manzoli

233 MELANCHTHON (Philip) German Reformer, Doc. s. 4 pp. 8vo, 1552 (*stained*), entitled " Descriptio figuror corporis Christi ex Nicephoro Constantinopitano." The description itself is in Greek

234 MELLO (Francesco) Commander-in-Chief of the armies of King Philipp IV. A. L. s. 1½ pp. folio, 1628, *with a fine impression of the seal*—PALIANO (Duca di) L. s. ½ p. folio, 1558, to the Duke of Florence, and others of historical interest (8)

235 METASTASIO (Pietro) Italian Dramatic Poet, four A. L. s. 11 pp. 4to, 1769–75, to Gioacchino Pizzi, Marie Rose Coccia, etc. (4)

236 MISTRAL (Frederic) Celebrated Provençal Poet, A. L. s. 2¾ pp. 8vo, 1875—SAINTE BEUVE (Charles Augustin) Critic, A. L. s. ¾ p. 8vo, 1859 (2)

237 MORRIS (W.) The Hill of Venus (from " The Earthly Paradise). THE AUTHOR'S AUTOGRAPH MANUSCRIPT (67 ll.) (*inserted are 5 ll. 8vo with MS. notes, etc.*), *blue morocco, gilt lettering, g.e. ; 4to*

*** The " Earthly Paradise " appeared in the years 1868–70.

238 MORRIS (W.) The Doom of Acrisius (from "The Earthly Paradise"). THE AUTHOR'S AUTOGRAPH MANUSCRIPT (109 *ll.*) (*inserted are 2 ll. 8vo containing part of the argument*), *blue morocco, gilt lettering, g.e.* 4to

239 MURGER (Henri) Celebrated Author of "La Vie de Bohème," A. L. s. 1½ pp. 8vo, n. d., to M. de Mars about the "Revue des Deux Mondes"—SAINT PIERRE (Bernardin de) Author of "Paul et Virginie," etc., A. L. s. 2½ pp. 4to, 16 *pluviose. an.* 10 (*February 5th*, 1802), complaining that the inundations of the Seine have damaged his property, etc. (2)

240 MUSAEUS (Johann Karl August) Author of "Popular Legends of the Germans." A. L. s. 4 pp. 4to, *Weimar, May 30th*, 1787—MOSER (Justus) Author of the "History of Osnaburg," A. L. 2 pp. folio, and 1 p. 8vo (two lines) with his signature—IFFLAND (August Wilhelm) Illustrious Actor and Dramatist, A. L. s. 2 pp. 4to, 1811 (3)

241 MUSICIANS, including A. L. s. of George Smart, Brinly Richards, C. d'Albert, Charles Costa, Henry R. Bishop, and two pieces of musical MS. signed by C. V. Stanford and Ferdinand Davis (8)

242 NELSON (Admiral Horatio, Viscount) L. s. 1½ pp. 4to, Victory at Sea, *January* 1, 1805, in which he refers to the frames of four gunboats which are being sent to Gibraltar

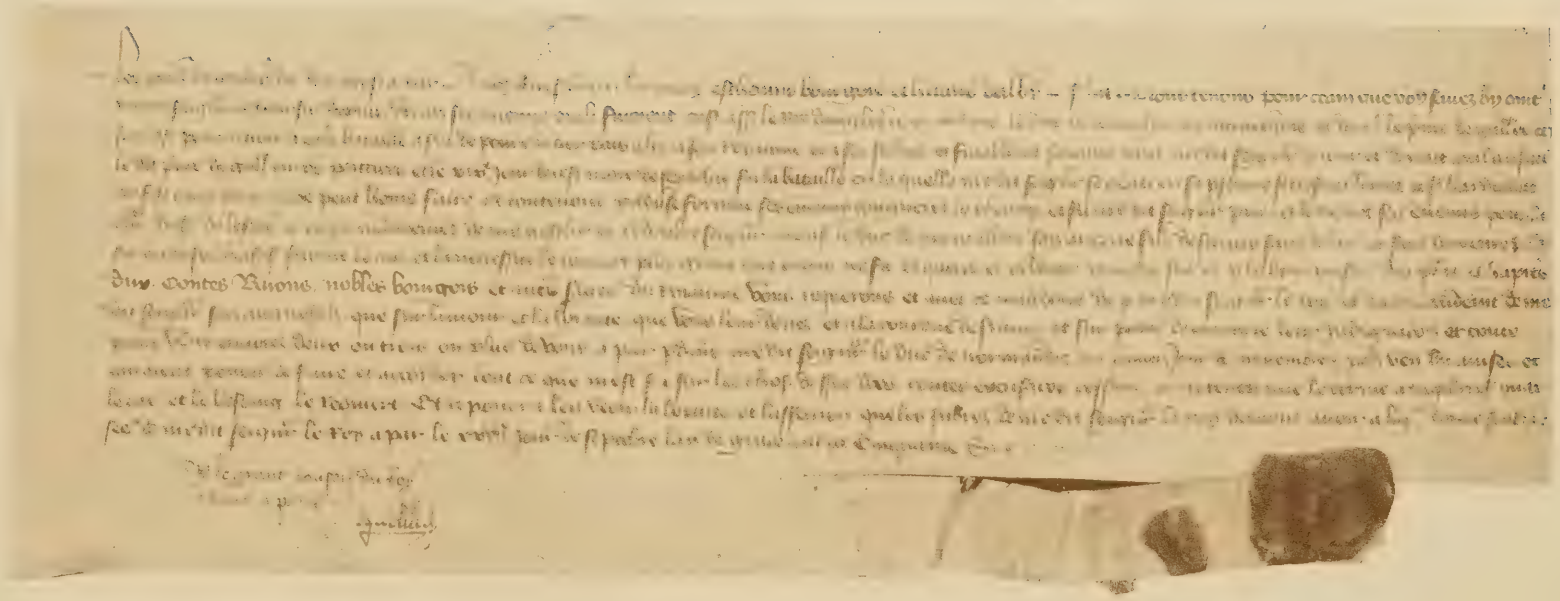
I am therefore to desire, as a Spanish War has been declared, that you will be pleased to order the said Four Frames to be immediately put to-gether and the Gun Boats afterwards held in a state of momentary readiness to proceed on service.—etc.

243 NEWCASTLE (Henry, 2nd Duke of) A. L. s. 2 pp. 4to, 1682, in which he refers to the Romanists, his daughter's health, etc.—BENTINCK (William) A. L. s. 1 p. 4to, 1677 (in French), *with seal*—MARGARET HARLEY CAVENDISH (Duchess of Portland) A. L. s. 1 p. 4to, 1775, the Collector (3)

244 O'BRIEN (Nellie) Actress, painted by Sir Joshua Reynolds as the Strawberry Girl, A. L. s. 3 pp. 4to, 1761, to one of her admirers

245 OPITZ (Opitius) (Martin) Celebrated German Poet, A. L. s. (Latin), 1½ pp. folio, 1626—GLEIM (Johann Wilhelm Ludwig) Poet, Author of "Kriegslieder," etc., A. L. s. 4 pp. 8vo, 1800—SCHURMANN (Anna Maria von) German Scholar, A. L. s. 1 p. 4to, 1635, to Andre Rivet, author "Catholicus orthodoxus," etc.; and another (4)

246 ORSINI (Carlo de Castello) Doc. s. 1 p. folio, 1549—CENCI (Melchione and Marcello Santa Croce) Doc. unsigned, 3½ pp. folio, n. d.—ORSINI (Roberto) Doc. s. 1 p. sm. folio, *May 16th*, 1527, *with seal*, granting a free passage to Giulio Alberino through his territory—RUTILIO ARBERINO, A. D. s. 1 p. folio, *August 25th*, 1529—ORSINI (Nicola) Doc. s. 1 p. folio, *with seal*, 1548—ORSINO (Ottavio) Doc. s. 1 p. sm. folio, 1539 (6)



LOT 254.

247 ORSINI (Giulio) Doc. s. 1 p. folio, 1539—PIRRO CASTELLANO, RUTILIO ARBERINO and POMPEO COLONNA DA VALMONTONE Doc. s. 1 p. folio, 1560—ORSINI (Paolo Emilio) Doc. s. ½ p. folio, 1539, *with seal* ; and three others of similar interest (6)

248 PACINI (Giovanni) Italian Musical Composer, A. L. s. 2¾ pp. 8vo, 1811—DONIZETTI (Gaetano) two A. L. s. 6 pp. 8vo, 1843, signed Gand Gaetano ; and another by Ponchielli, etc. (5)

249 PAGANINI (Niccolo) 1784–1840, Italian Violinist, three A. L. s. 1¾ pp. 4to, 1831, and 2 pp. 8vo, 1832, etc. (3)

250 PAISIELLO (Giovanni) Italian Musical Composer, 1741–1816, two A. L. s. covering 1½ pp. folio, 1814, and 1 p. 8vo, 1807 ; and another (3)

251 PHILIPPE II (King of Spain) 1527–1598, L. s. ½ p. folio, *March 1st*, 1594

252 PHILIPPE III (King of Spain) L. s. ½ p. folio, 1620—MARGARITA (Queen of Spain) L. s. ½ p. folio, *Madrid, September 7th*, 1609 (2)

253 PHILIPPE IV (King of Spain) L. s. ½ p. folio, *Madrid, July 28th*, 1636, to his brother ; and another, 2½ pp. folio, 1651, with various signatures (2)

254 POITIERS. ORIGINAL LETTER ON VELLUM from the members of the Royal Council at Paris to the Provosts, etc. of Albi. Doc. s. 1 p. 8vo (13*in. by* 5¾*in.*), *September 28th*, 1356, *with a portion of the seal*. AN IMPORTANT DOCUMENT, written in French, instructing them to send deputies to the Duke of Normandy to take measures for the safety of the Kingdom, in view of the disastrous defeat of the French army at the battle of Poitiers by the Prince of Wales (September 19, 1356)

[*See* ILLUSTRATION]

255 REDI (Francesco) Italian Naturalist, two A. L. s. 3 pp. folio, *December 7th*, 1693, and ½ p. 4to, 1676 ; and another, 4 pp. folio, in his handwriting—CUVIER (Georges) French Naturalist, A. L. s. ½ p. 4to, 1821, with a translation (4)

256 RICHARDSON (Samuel) Author of Pamela, etc., A. L. s. 1 p. 4to, *March 18th*, 1760, to Mr. Mills, referring to a petition that Richardson had forwarded for him :

> Last Saturday I paid my Respects in Soho Square : But Gen. Onslow, as his good Brother had notice, being attacked by an Apoplectic Fit in which he departed the next day, to the deep regret of the Speaker, (on which affecting Occasion, the House of Commons is adjourned till Friday next) it would not have been decent to have pressed your petition.—etc.

257 ROBINSON (Mrs. Mary) Actress and Writer, A. L. s. 3¼ pp. 4to, *October 23rd*, 1794. An interesting letter in which she refers to Mrs. Siddons, Mrs. Jordan, and Miss Wallis

258 ROSSINI (G. A.) Italian Musical Composer, six A. L. s. 11 pp. 4to, 1840, etc., and a Doc. s. 1 p. 4to, 1860. An interesting series of letters chiefly relating to music (7)

259 ROUGET DE L'ISLE (C. J.) Author of the Marseillaise, A. D. s. 1 p. 8vo, *January 2nd*, 1817, being an order to pay M. Voidey, his tailor, two hundred francs ; and a letter relating to him and his work, 2 pp. 4to, signed Rouget de Lisle, 1830 (2)

260 ROUSSEAU (Jean Jacques) French Philosopher and initiator of the French Revolution, A. L. s. 2 pp. 4to, *Wootton, February 21st*, 1767, in which he refers to his " Dictionnaire de Musique " etc.

261 RUSKIN (J.) 13 A. L. s. 39 pp. 8vo and 4to, to Mrs. Browning, including some very interesting letters about the future of Italy, his own works, a visit to Miss Mitford, Robert Browning's poetry, Jane Austen's novels, the paintings of Paul Veronese and of Turner, etc. (15)

*** Throughout the letters he shows the most enthusiastic admiration for Mrs. Browning's genius as a writer, and great despondency about his own work. The last letter is dated *May 13th*, 1861, and is accompanied by two notes in the handwriting of Mrs. Browning, probably first drafts of her answer.

262 RUSKIN (J.) 19 A. L. s. 38 pp. 8vo and 4to, 1856–1884, to Robert Browning, including interesting and characteristic letters on Art, Literature and Politics

*** There are references to D. G. Rossetti, " half lost in mediaevalism and Dante." A letter of November 17th, 1861, condoles affectionately with Browning on the death of his wife, and speaks of the writer's own " established sense of unredeemable, unparalleled loss." In a letter of January 28th, 1865, he denounces with unconventional vigour what he calls " that poem of yours on table rapping," no doubt Mr. Sludge the Medium. " I am violently grieved and angered (he says) by the abuse of a Talent like yours on such a matter," etc. Another very remarkable letter is concerned with Browning's poem " The Lost Leader " and Shelley, for whom the writer expresses unmeasured contempt, asserting that " one might write Shelley by Shrewsbury clock." He gives two specimens of his powers in that direction, of which we give the following, preserving the author's spelling :

It was a little Lawny islet
By anemone and vilet
Like mosaic-paven.
There sat a gentleman—flushed and shy—
And a girl with a corkscrew curl in her eye
On the grass, between—was a large eel-pie—
And a ham-bone—cleanly shaven,
And the gentleman asked—in accents mild—
" Was it *quite* enough soaked before it was biled ?"
And the lady replied—as she pulled a vilet
Off the little Lawny islet
" Didn't I tell you—Jane would spile it."

263 SCHUMANN (Robert Alexander) German Musical Composer, two A. L. s. 2 pp. 8vo, *Leipzig*, 1836. An important letter with some bars of music, and a transcript; and 1 p. 4to, *Leipzig*, 1841 (2)

264 SFORZA (Galeazzo Maria) Second Duke of Milan, 1444–1476, in turn the ally of Charles le Téméraire and of Louis XI. A. L. s. ¼ p. 8vo, *March 8th*, 1473, addressed to Antonio Angussole, his treasurer-general

265 SONCINI (Gabrinus Fondulus) Doc. s. ½ p. folio, *Cremona, February 13th*, 1411, *with large seal.* A finely written document on vellum, with portrait; and another (2)

266 SPATARO (Giovanni) 1460–1541, one of the greatest Masters of Music of his time. A. L. s. 2¼ pp. folio, *July 30th*, 1533, to Giovanni del Lago, author of Breve Introduzione alla Musica Misurata, *Venice*, 1540. VERY RARE

*** An important letter entirely about music, with musical notation in the text.

267 SPOHR (Louis) Musical Composer, three A. L. s. 8 pp. 4to, 1821–7, chiefly on musical matters (3)

268 STROZZI (Filippo, the Younger) Patriot. Taken prisoner by Cosimo dei Medici; died in prison, December 18th, 1538. Two A. L. s. 1½ pp. folio, 1537–8, to Pietro Aretino—BUONACCORSI (Ludovico) four A. L. s. 5 pp. folio, 1537–8, to Piero Vettoni, in which he refers to the troubles of Filippo Strozzi, etc., and others relating to the same family, including letters of Pietro and Luisa Strozzi, covering the period between 1492 and 1535 (34)

269 SWINBURNE (A. C.) three A. L. s. 11½ pp. 8vo, *January–February*, 1881, sending Browning a volume of his poems, and referring at considerable length and with great bitterness to the attack made on the writer by Professor F. J. Furnivall (3)

270 SWINBURNE (A. C.) A. L. s. 4 pp. 8vo, *February 25*, 1875, *with envelope.* An interesting letter expressing the writer's gratification that Browning was pleased with the enthusiastic eulogy of his poems contained in Swinburne's preface to Chapman's works. After speaking at some length of the obscurity of Chapman's poems, the letter continues:

> At nineteen I knew "Sordello" by heart from end to end—nay, I believe my blood is on your head, and his, for I got "ploughed for Smalls" owing to my confining my study for the month previous to *that* in lieu of Euclid—and the hard hearts of examiners would not have accepted a declamation of Salinguerra's soliloquy as compensation for a sum in rule-of-three.—etc.

271 TOURGUENEFF (Ivan Sergiewitz) Celebrated Russian Novelist, three A. L. s. 4 pp. 8vo, and 1 p. 4to, 1868 (3)

272 URBINO (Francesco Maria, Duca d') A. L. s. ½ p. folio, 1522—CORNELIA PIA (Wife of the Duca d'Urbino) A. L. s. 1¼ pp. folio, *April 12th*, 1564, *with seal* (2)

273 VAUBAN (Marshal) French Military Engineer, A. D. s. 1 p. 8vo, 1693—BARRAS (Paul) French Politician, A. L. s. 1 p. 4to, 1813—TILLY (Johann Tserclaes, Comte de) A. L. S. ½ p. folio, 1629 (3)

274 VERDI (Giuseppe) Musical Composer, A. L. s. 2 pp. 8vo, *Naples, November 3rd*, 1849, to Monsieur Marie Escudier (in Italian). An important letter, apparently unpublished; with the letter is a cutting from the "Tribuna" of 27th January, 1907, giving a transcript and a long account of the same

275 VICTOR AMADEUS II (King of Sardinia) three Docs. 4 pp. folio, 1694–1728—CHRISTINE DE LORRAINE (Grand Duchess of Tuscany), Barbara Gonzaga, Charles Emanuel, Duke of Savoy, and others of similar interest (23)

276 VOLTA (Alessandro) Inventor of the Voltaic Pile. A. L. s. 4 pp. 4to, 1775, with portrait—GALVANI (Aloisio) Discovered the phenomena of galvanism, A. L. s. 1¼ pp. folio, *February 21st*, 1793 (2)

277 VOLTAIRE (François Marie Arouet de) Autograph letter (not signed) 2 pp. 4to, *February 22*, 1761, *with fine seal*, which is referred to in the letter. An interesting letter in which he speaks of having gout "excepté dans le coeur," and mentions the grand-daughter of Corneille who is being taught French; also a large number of documents, mostly in his handwriting (some in English) covering over 40 pp. 4to and 5 pp. folio (12)

278 WEBER (Carl Maria von) German Musical Composer, two A. L. s. 1 p. 4to, 1823, also signed by his wife Caroline, and 1 p. 8vo, 1826 (in English), written a few days before his death (2)

279 WILLIAM III (King of England) A. L. s. 1 p. 4to, *Kensington, March*, 1696

280 ALBUMS. Seven albums with blank leaves bound in dark blue morocco gilt, inside dentelles, g.e., lettered on the back (7)

Another Property.

AN IMPORTANT COLLECTION OF DOCUMENTS RELATING TO MARY, QUEEN OF SCOTS.

281 BOTHWELL (James Hepburn, Earl of), Third husband of Mary, Queen of Scots. Document signed by him. Also signed by George, Lord Seton, William Lord Livingstone, James Lord

LOT 281—*continued.*

Somerville, Sir James Cockburn, Sir James Balfour and others. Dated from *Jedburgh, 26 October,* 1566, 1 p. folio

*** This is a Deed entered into by Bothwell, and his sureties, to pay to Alexander Balfour of Dene mill the sum of four thousand merks on condition that the said Commendator sells the Earl the mills of Melrose.

This Document is one of great and peculiar interest. To put down the disorders which had broken out on the Borders, Mary had ordered Bothwell to proceed into Liddesdale to take the more notorious offenders into custody and imprison them at Hermitage Castle until they could be brought before her at her Court, which she was to hold at Jedburgh. On October 7, after an encounter with Jock Elliot of the Park, in which he was severely wounded, Bothwell was carried in a state of insensibility to Hermitage Castle. By the time Mary reached Jedburgh he was considerably recovered and after she had finished the more pressing business of the Court, on October 16, she set out with some members of her Council, and rode from Jedburgh to Hermitage to pay him a visit. This famous visit was a groundwork for an elaborate slander by Buchanan. "At her arrival at Jedburgh," he writes, "she heard sure news of Bothwell's life, yet her affection, impatient of delay, would not temper itself, but must need betray her outrageous love; and in an inconvenient time of the year, despising all discommodities of the way and weather, and all dangers of thieves, she betook herself headlong to her journey with a company such as no man of any honest degree would have ventured his life and goods among them." Mary returned to Jedburgh on the evening of the same day, and on the day following became ill and showed symptoms of malignant typhus. Her condition varied for some days, but an unfavourable change took place on the evening of the 25th, and every one despaired of her recovery. The attentions of her physician, Charles Nau, had for a time an improving effect, but on the morning of the 26th she swooned and lay for dead. It was on this very day, the most momentous perhaps in his career, and when his future fortunes were in the balance, that Bothwell put his signature to this Document.

The other four Autograph signatures appended to the Document are all of considerable interest. George, fifth Baron Seton, was Master of Queen Mary's household and one of her most devoted adherents. He was one of her chief supporters at Carberry Hill, and assisted at her escape from Loch Leven.

William, sixth Baron Livingstone, fought for Mary at Langside and accompanied her on her flight. He was one of the Queen's Commissioners at the Conference of York in 1569, and retained her confidence to the last.

James, sixth Baron Somerville, was one of the three who opposed "the Confession of Faith" in 1560. He adhered to the cause of Queen Mary and joined her forces at Hamilton

LOT 281—*continued.*

in May, 1568, with three hundred horsemen, and fought at their head at the Battle of Langside, where he was severely wounded.

Sir James Cockburn of Scraling was mentioned in 1567 before the Privy Council, as one of those suspected as implicated in the murder of Darnley and other crimes, and all persons were forbidden to make payment to him as Chamberlain or Collector.

The paragraph appended to the Deed is signed by the notorious Sir James Balfour of Pittendreich. Implicated in the Plot for the murder of Cardinal Beaton, he served in the galleys with John Knox, but soon after the return of Mary from France was appointed a Lord of Session. He is supposed to have been the chief mover in the murder of Darnley.

282 DAVISON (William) Queen Elizabeth's agent in Scotland. Document signed by him, 6½ pp. folio, 1584

This interesting Document sets out the expenses incurred by William Davison on his visit to Scotland in 1584, as a special Ambassador from Queen Elizabeth to James VI. The first portion specifies the expenses of the journey from London to Edinburgh in April, and a further journey to Falkland Palace. The next division relates to a visit to the King at Falkland in July, followed by another in August, and a third to take leave of the King in September. The concluding division specifies the charges on the return journey from Edinburgh to Oatlands. While in England he travelled with twelve horses, but while in Scotland he required fourteen.

William Davison was a noteworthy figure in the history of Mary, Queen of Scots, especially in connexion with her execution. He went to Scotland as Secretary to the English Ambassador, Henry Killigrew, and remained in the Country for ten years. In 1583 he was again sent on a Diplomatic mission to Scotland to prevent a French Alliance, but soon demanded his recall. The Gowrie rising on Mary's behalf, and the growing influence of the French party, necessitated his return to Scotland. From Berwick, in May, 1584, he reported at length on the complications of Scottish politics, and in June settled in Edinburgh. The present Document, which refers to this journey, shows that Davison was in Edinburgh before June. In 1586 he was appointed one of the members of the Commission appointed for the trial of the Queen of Scots, but he took no part in the proceedings and was not present when the Commissioners passed sentence of death on Mary at Westminster on October 25. In November the two Houses of Parliament petitioned Elizabeth for Mary's execution, and by her order Burghley prepared the Warrant and gave it to Davison to present to the Queen for signature. Concerning subsequent events there is considerable mystery. Davison, who was apparently much in Elizabeth's confidence, and, with

LOT 282—*continued.*

Walsingham, the writer of the famous letter upbraiding Paulet and Drury for not murdering the Queen of Scots privately, was in possession of the Warrant for Mary's execution for at least six weeks before it was signed. On Friday, February 3, 1587, the Warrant was delivered, signed, to Beale, and the Queen was executed on the 8th.

On learning of the execution, Elizabeth was vehemently indignant, and uttered violent threats against "the man who had usurped her authority by putting the Queen of Scots to death without her knowledge or consent," and later she charged them with the whole and sole guilt of the death of the Queen of Scots without her knowledge and against her will.

Davison, who became the scape-goat of his colleagues, was arrested and sent to the Tower. When tried before the Star Chamber for contempt he was acquitted of any evil intention, but was sentenced to pay a fine of ten thousand marks and to be imprisoned during the Queen's pleasure. By the influence of powerful friends he was set at liberty in 1589, but Elizabeth was still inexorable and would employ him no more.

283 LESLEY (John) Bishop of Ross, friend and historian of Mary Queen of Scots. Letter signed by him, 1 p. 4to, *Rome, June* 16, 1578

This interesting letter written by his Secretary, but signed by the Bishop, is addresesd to the Papal Nuncio in Paris (Anselmo Dandino). In it the Bishop thanks him for the zeal which he had displayed in furthering his cause with the King, which had given the utmost satisfaction not only to himself but to his friends the Cardinals. He speaks of writing also to his own agent in Paris, who, however, is away taking a course of baths. He requests the Nuncio, should anything come to his knowledge, to acquaint the King, in order that the Bishop's suit may be furthered, a result much desired by his Holiness the Pope, who has approved of the letter sent by the Nuncio. In conclusion, the Bishop expresses readiness to be of service at any time. In a postscript he adds that he hopes to visit Paris in a few days' time, when he will be able to thank the Nuncio more fully for the favour received.

*** The letter is addressed to the Papal Nuncio at Paris, and bears the Bishop's seal with the Lesley arms, "Argent, on a bend azure three buckles or."

In 1569 Bishop Lesley secretly printed "A defence of the honour of the right highe, mightye and noble Princesse Marie Queene of Scotlande and Dowager of France."

284 LESLEY (John) Bishop of Ross. Letter concerning him addressed from the Roman authorities to the Pope's representative in Paris (1578).

LOT 284—*continued.*

This letter states that the Bishop of Ross had appealed to the Pope begging to have his business with the French Court recommended to the new Nuncio, Dandini, for proper representation on his arrival. The Ecclesiastic to whom the letter is addressed is requested to recommend him in accordance with the Pope's wish so that he may receive either his Pension of two thousand francs or else a Benefice which had been promised him in a Royal brief. (A copy of the Brief was later forwarded to Dandini.)

*** This and the Documents *following*, being without any signatures, were perhaps intended as secret instructions from the Vatican.

285 LESLEY (John) Bishop of Ross. An original Letter from the Roman Authorities, 1 p. 4to, 1578

This is a Papal brief addressed to the Papal Nuncio, Anselmo Dandino, at the Court of France on behalf of the Bishop of Ross. It sets out the circumstances of the Bishop's imprisonment in England on account of his religion and his subsequent liberation and journey to France. There he was received by the King with great kindness and very great promises. He was granted a Pension of two thousand francs and the promise of a Benefice, but, owing to the continued troubles throughout the Kingdom, neither the Pension nor the Benefice had been provided. The Nuncio is therefore requested "with those appropriate manners which distinguish you" to press for the payment of the Pension or the investiture in some Benefice. By so doing he will comply with the wishes of the Pope from whom he will also receive direct orders for the conclusion of this business on account of which he has already sent other Briefs to the French Court, and will also oblige the writer.

*** This Letter, which is unsigned, is addressed on the back "Memorial to the Most Reverend Mons. Nuncio Dandini for the Bishop of Ross, Scotsman, at the Court of France."

286 LESLEY (John) Bishop of Ross. A Document signed "Henry" and "Brulart," 18 *March*, 1575

This Document sets out that King Henry, being in Paris and wishing to remunerate the Bishop of Ross for his services to Mary, Queen of Scots, for whom he was Ambassador in England, and for the imprisonment, troubles and losses which he suffered in that Country, followed by exile from his native land, will confer upon him an annual Pension of two thousand francs, until a vacancy may occur of some Benefice with which he may be rewarded for his services. This is to satisfy an application made on the Bishop's behalf both by his Holiness the Pope, and the Queen of Scotland, his sister-in-law. In witness whereof this Document has been signed by the King himself and his Secretary of State, Brulart.

LOT 286—*continued.*

*** The present is the Original certified transcript of the Original Document in the possession of D. James Gerard, Notary of the Papal Nuncio's Court in Paris.

In November, 1573, Mary wrote to Fenelon, the French Ambassador, directing him " to let the Bishop of Ross have five hundred crowns out of her Dower, as a mark of her gratitude for his meritorious services, which she regretted not being able to reward as they deserved. She later wrote to her brother-in-law, Henry III, on the Bishop's behalf, which resulted in the present grant of March, 1575. Writing to Henry from Sheffield on June 12, 1575, she said, " I humbly kiss your hands for the goodness shown to the Bishop of Ross in favour of the services he has rendered me."

Henry's promises were, however, not carried out, and the Bishop looked in vain for his pension or his benefice. The Pope made several applications on his behalf, and these three letters, one from the Bishop himself, sent with this transcript of the Original Grant in 1578 are evidence of a new attempt.

Stal. L 30 40. 2.

RIDDLE, SMITH & DUFFUS, PRINTERS, 23 COLLEGE HILL, E.C. 4, & FOREST HILL, S.E. 23.